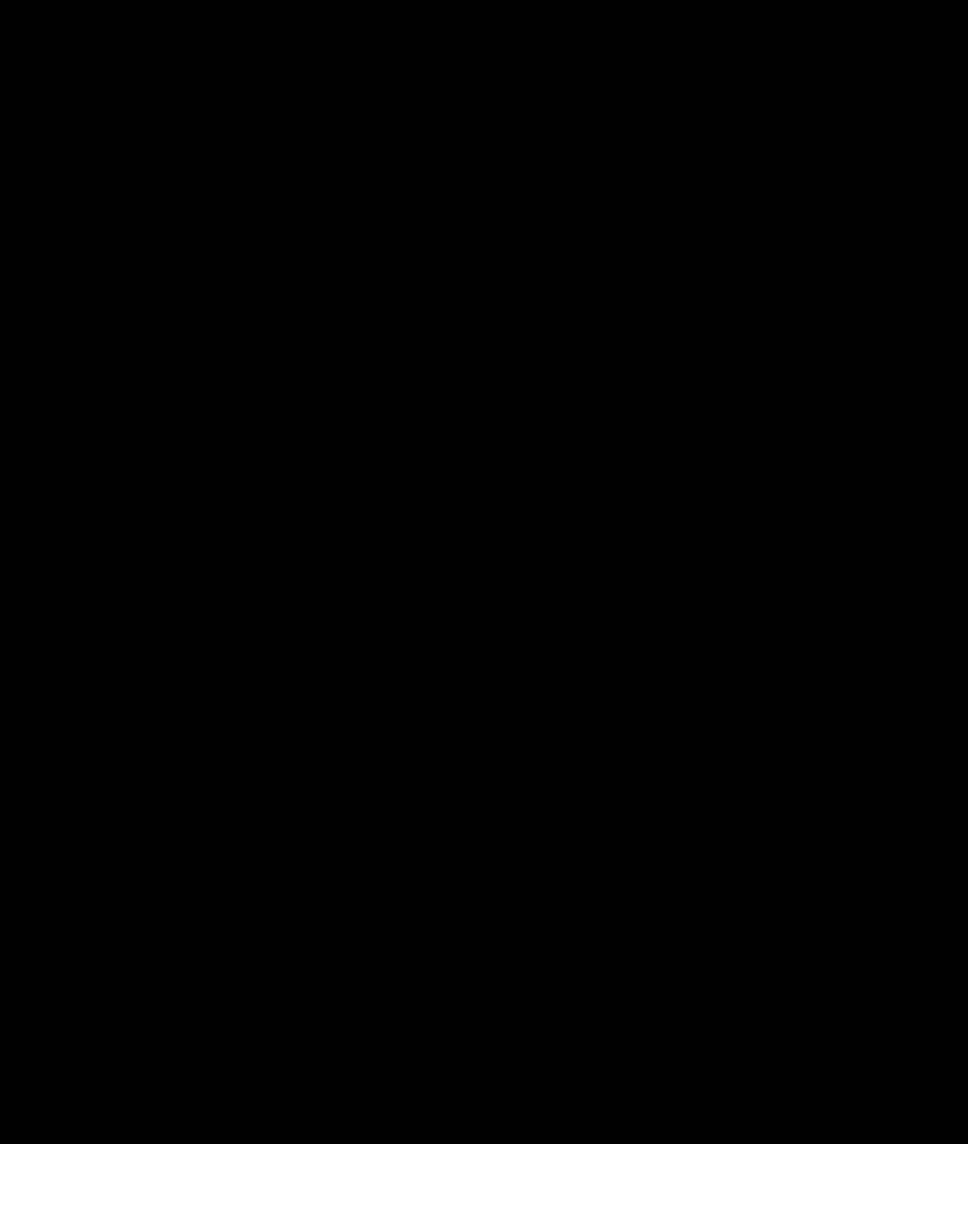
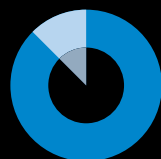


**PREGLEDNO
POROČILO
FILMSKEGA
SKLADA
SLOVENIJE
JAVNEGA
SKLADA
2001-2005
A LOOK AT
THE SLOVENIAN
FILM FUND
A PUBLIC
FUND**





SLOVENIAN
FILM FUND
FILMSKI
SKLAD
REPUBLIKE
SLOVENIJE
JAVNI
SKLAD

**Pregledno poročilo Filmskega sklada
Republike Slovenije – javnega sklada
*A Look at the Slovenian Film Fund – a Public Fund***

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Pregledno poročilo
Filmskega sklada Slovenije
– javnega sklada

A Look at the Slovenian Film Fund
– a Public Fund
2001–2005

Uvodnik



V letu 2005 je Filmski sklad Republike Slovenije – javni sklad praznoval deset let svojega obstoja. V tem času je skupaj s filmi in njihovimi ustvarjalci doživel številne uspehe, tudi kakšen neuspeh, preživel marsikatero razburkane vode in na filmski zemljevid Slovenije vpisal nova imena filmskih generacij. S kritikami in pohvalami vred pa je Filmski sklad v tem obdobju postal ena izmed glavnih filmskih ustanov Slovenije, ne sicer edina, pa vendar ustanova, brez katere številni filmi ne bi ugledali velikih platen doma in v tujini, na festivalih in v redni kinematografski distribuciji.

Tvegano je ugibati o uspehu filma: včasih se z manjšimi sredstvi pride do večjih uspehov kot z velikimi. Ampak številke niso vse in ob očitkih o manjši gledanosti marsikdo pozablja, da je uspeh filma oziroma kinematografije v celoti kombinacija tako tržnih kot umetniških dosežkov. V desetih letih pa se je navsezadnje radikalno spremenila tudi podoba distribucije v svetu in pri nas. Ne samo to, spremenil se je tudi film, zgodbe, ki jih sodobni slovenski ustvarjalci pripovedujejo, način, kako iz njih ustvarjajo svojo filmsko realnost in z njo komunicirajo z nami. Včasih ta komunikacijo najde vez, včasih je ne, želimo pa si, da bi jo čedalje pogosteje in večkrat.

S pričujočo publikacijo želi Filmski sklad podobno kot vsi drugi evropski skladi predstaviti način delovanja Filmskega sklada, finančne okvire, analizo preteklih let s poudarkom na letu 2005 ter podrobneje približati svoje delovanje vsem sodelavcem, partnerjem in drugi zainteresirani javnosti.

Irena Ostrouška

Direktorica Filmskega sklada Republike Slovenije – javnega sklada

Introduction

In 2005 the Slovenian Film Fund – a Public Fund celebrated its tenth anniversary. During the ten years of its activities it has seen many successes of its films and filmmakers; it has also seen some failures; but, whatever the case may be, it lived through the stormy waters and put the names of the Slovenian filmmakers back on the film map of Slovenia. The Film Fund saw criticism and praise; but, regardless of this, it became one of the most important film institutions in Slovenia. It may not be the only institution, but it is definitely an institution that makes it possible for a large number of films to make it to the big screen, to the festivals and into the regular cinema distributions at home and abroad.

It is risky to guess upon the success of a film: sometimes limited resources lead to a greater success than a high budget. However, numbers are not everything; and, if listening to the remarks on bad ratings, many people may forget that the success of films or cinematography in general depends on the combination of market as well as artistic achievements. However, during the last ten years, the image of distribution in Slovenia and abroad has radically changed. And not only that; the films also changed – there was a change in the stories told by the contemporary Slovenian filmmakers, a change in the means of creating their film reality and in the way of communicating that to us. Sometimes this kind of communication works, and sometimes it doesn't... However, we wish it would work as often as possible.

In this booklet, the Slovenian Film Fund wants to present its activities, like all other European funds; it wants to present its financial background and the analyses of the past years with the emphasis on 2005 with the aim of presenting its activities to all co-workers, partners and other interested parties.

Irena Ostrouška

Director of the Slovenian Film Fund – a Public Fund

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PredstavitevThe Presentation

Predstavitev Filmskega sklada Republike Slovenije – javnega sklada

Filmski sklad Republike Slovenije je bil ustanovljen leta 1994 s sprejemom Zakona o Filmskem skladu. Z ustanovitvijo sklada je bilo dokončno rešeno vprašanje, kako in s katero institucijo nadomestiti nekdanjega državnega producenta in hkrati zagotoviti sodoben in stabilen način sofinanciranja oz. financiranje filmske produkcije v Sloveniji. Filmski sklad je tako postal osrednja filmska institucija, ki skrbi za celovit razvoj kinematografije. Njegove naloge so predvsem naslednje: programsko načrtovanje in izbor filmskih projektov od razvoja do realizacije prek sofinanciranja s proračunskimi sredstvi, nadzor porabe namenskih sredstev, zagotavljanje promocije in tržne eksploatacije slovenskega filma ter sodelovanje z drugimi filmskimi ustanovami.

Sredstva, potrebna za ustanovitev in začetek dela sklada, je ustanovitelj zagotovil s proračunskim sredstvi ter s prostorskimi zmogljivostmi in preostankom premoženja DO Vesna film v prostorih na Miklošičevi 38 v Ljubljani, kjer je še zdaj uradni sedež Filmskega sklada.

Ko je bil leta 2000 sprejet Zakon o javnih skladih, se je Filmski sklad preoblikoval v javni sklad in prejel uradni naziv Filmski sklad Republike Slovenije – javni sklad, skrajšano Filmski sklad Slovenije – j. s.

S preoblikovanjem so se naloge sklada delno razširile, spremenila se je sestava njegovih organov, to sta zdaj nadzorni svet in uprava.

Sklep o ustanovitvi Filmskega sklada Republike Slovenije – javnega sklada poleg nalog in organov opredeljuje postopke odločanja o sofinanciranju projektov, strokovno-programske komisije in strokovne službe sklada, vire financiranja, splošne akte sklada, poslovno tajnost in konkurenčno klavzulo ter javnost delovanja.

Tako je temeljni namen Filmskega sklada razpolaganje z namenskim premoženjem in finančnimi sredstvi, ki jih ustanovitelj oz. Ministrstvo za kulturo RS zagotavlja za produkcijo, distribucijo, promocijo in prikazovanje filmov ter podeljevanje nagrad na področju kinematografije.

V desetih letih obstoja si je Filmski sklad s temi finančnimi sredstvi predvsem prizadeval povečati kvantiteto slovenske filmske produkcije, ki jo sofinancira prek javnih natečajev, prispevati k celostni promociji slovenskega filma v tujini ter k sofinanciranju promocije in distribucije na slovenskem kinematografskem tržišču, k sofinanciranju drugih filmskih akcij in mednarodnega sodelovanja.

Programsko in poslovno je Filmski sklad povezan z večino filmskih projektov in programov, pri čemer spodbuja razvoj neodvisnega gospodarskega in kulturnega avdiovizualnega sektorja (producenti, profesionalni filmski delavci ...), umetniške ustvarjalnosti, vzgojno-izobraževalne in informativne funkcije različnih akcij s področja filma in avdiovizualne kulture ter povezanosti produktivnega dela kinematografije z reproduktivnim, vendar slednje v manjši meri.

Razvojno je zato Filmski sklad usmerjen k povečevanju obsega sofinancirane filmske produkcije s poudarkom na učinkovito opravljenih fazah razvoja, prizadeva si za pregledno in bolj gospodarno rabo javnih sredstev, dolgoročno pa za oblikovanje sistemskih rešitev na področju logične povezanosti filmske produkcije v verigi produkcija – promocija – distribucija ter za uveljavljanje novih tehnologij in digitalizacije.

Filmski sklad je v letih 1995–2005 v različnih odstotkih sofinanciral 49 celovečernih filmov različnih žanrov in vsebin, prav tako je sofinanciral številne kratke in srednjemetražne filme ter sodeloval pri osmih mednarodnih koprodukcijah.

Na področju promocije slovenskega filma je Filmski sklad v zadnjih letih z dolgoročno zastavljeno dejavnostjo in kakovostnimi filmi, ki jih je sofinanciral, dosegel številne uspehe na mednarodnih filmskih festivalih, tako številčno, tj. z udeležbo posameznih filmov na tekmovalnih in specializiranih festivalih, kot posredno, tj. s pomembnimi nagradami, ki so jih prejeli slovenski filmski ustvarjalci.

Od leta 2004 je bila Filmskemu skladu tudi zaupana naloga Media Deska, ki opravlja pomembno vlogo pri posredovanju informacij strokovnjakom z avdiovizualnega področja, in sicer v zvezi z usposabljanjem in pridobivanja dodatnih virov finančnih sredstev, kar prispeva h kontinuiteti delovanja celotnega avdiovizualnega sektorja.

Na Filmski sklad je Ministrstvo za kulturo RS preneslo finančne obveznosti članarine Eurimagesa in stroškov predstavnika Slovenije v tem mednarodnem filmskem skladu za koprodukcije. Od leta 2001, ko je Slovenija postala članica Eurimagesa, so slovenski producenti oz. koproducenti pridobili 400.000 evrov, večinoma kot manjšinski koproducenti pri finančnih koprodukcijah.

The Presentation of the Film Fund – a Public Fund

The Slovenian Film Fund was founded in 1994 with the adoption of the Film Fund Act. The establishment of the Fund offered a final solution to the question of how and which institution could replace the former national producer and at the same time ensure a modern and stable way of co-financing or financing the film production in Slovenia. Thus the Film Fund became the central film institution, which is responsible for the integral development of the cinematography and primarily performs tasks in the field of program planning and selection of film projects from the development to the realization, co-financing with the budget appropriations, controlling the use of the appropriated funds, ensuring the promotion and market exploitation for the Slovenian film, and cooperating with other film institutions.

The founder provided the resources required for the establishment and activation of the Fund from the budget appropriations and also used the facilities and the remaining assets of the “Vesna film” company in the facilities at Miklošičeva 38 in Ljubljana, where the Film Fund still has its official seat.

With the adoption of the Public Funds Act in 2000, the Film Fund was transformed into

a public fund and received the official title “Film Fund of the Republic of Slovenia – a Public Fund”, abbreviated as the Slovenian Film Fund – a Public Fund.

With this transformation the tasks of the Fund partly expanded and the composition of what were now the Fund’s bodies, namely the Supervisory Board and the Management, was changed.

The Decision on the Establishment of the Film Fund of the Republic of Slovenia – a Public Fund defines the tasks, bodies and decision procedures in regard to the co-financing of projects, expert programme commissions and expert departments of the Fund, sources of financing, general acts of the Fund, business secrecy, competition clause and openness of activities.

Thus the basic purpose of the Film Fund is to manage and have power of disposal of the dedicated assets and financial resources provided by the founder Ministry of Culture of RS for the production, distribution, promotion and screening of the films, carry out the film festivals and give the awards in the field of cinematography.

In the ten years of its existence the activities of the Film Fund have primarily been dedicated to increasing the quantity of the Slovenian film production by co-financing it through public tenders, to the integrated promotion of the Slovenian film abroad, to co-financing the promotion and distribution on the Slovenian cinema market, to co-financing other film activities and to the international cooperation.

In relation to the programmes and business the Film Fund has been involved in the majority of the film projects and programmes while stimulating the development of the independent economic and cultural audiovisual sector (producers, professional film makers...), artistic creativity, educational and informative functions of different activities from the fields of film and audiovisual culture and, up to a certain point, the interaction of the productive part of the cinematography with the reproductive one.

In regard to the development, the Film Fund is oriented towards enhancing the scope of the co-financed film production, with the emphasis on the effective completion of the development stages, achieving the transparent and more efficient use of public funds and long-term formation of system solutions in the area of the logical interconnectedness of the film production in the production-promotion-distribution chain and the implementation of new technologies and digitisation.

In the period from 1995 to 2005 the Film Fund has co-financed, with different percentages, 49 feature films of different genres and contents, and it also co-financed many short and medium-length films and cooperated in eight international co-productions.

With its long-term activity and quality films it co-financed, the Film Fund has been very successful in the area of the Slovenian film promotion during the recent years, with numerous achievements at the international film festivals in terms of number of individual films participating at the competition and specialized festivals, as well as indirectly, with important awards received by the Slovenian filmmakers.

Since 2004 the Film Fund has been entrusted the tasks of Media Desk, which has an important role in providing the information to the professionals from the audiovisual field on training and acquiring additional financial sources, thus contributing to the continuity of the functions of the entire audiovisual sector.

The Ministry of Culture transferred to the Film Fund the financial liabilities of the Eurimages membership fee and the costs of the Slovenian representative in this international co-production film fund. Since 2001, when Slovenia became the Eurimages member, the Slovenian producers and co-producers have received EUR 400.000, mostly as minority co-producers in financial co-productions.

Pomembno je poudariti, da Filmski sklad ni edina ustanova, ki zagotavlja sredstva za filmsko oz. širše avdiovizualno produkcijo. V veljavnem sistemu državnih pomoči za film je drugi vir sredstev Filmski studio Viba film Ljubljana (v nadaljevanju Viba), ki predstavlja slovensko filmsko-tehnično bazo. To sodelovanje ni obvezujoče, pravico do evidentiranih filmsko-tehničnih storitev Vibe imajo projekti, ki so sprejeti v sofinanciranje Filmskega sklada oz. v nacionalni filmski program. Evidentirane filmsko-tehnične storitve Vibe in sredstva, ki jih Filmski sklad namenja za sofinanciranje, predstavljajo celoto državnih pomoči za posamezen filmski projekt in delež, s katerim je Filmski sklad soudeležen na dobičku od filma.

Poleg tega predstavljajo pomemben vir finančne pomoči avdiovizualnemu sektorju sredstva, ki jih Ministrstvo za kulturo RS namenja za razvoj avdiovizualnega sektorja, tako na področju neodvisne produkcije kot na področju prikazovanja in za razvoj infrastrukture.

Poročilo o sofinanciranih avdiovizualnih programih in projektih na Ministrstvu za kulturo RS

Ministrstvo za kulturo je leta 2002 prvič uvedlo možnost, da so neodvisni producenti avdiovizualnih del in izdajatelji televizijskih programov s svojimi avdiovizualnimi projekti kandidirali na razpisu za sofinanciranje takih del. V ta namen je bila na ministrstvu odprta posebna proračunska postavka, za izbor prijavljenih del pa je ministrstvo imenovalo posebno strokovno komisijo z zunanjimi strokovnjaki za avdiovizualno produkcijo.

Prijaviteljev je bilo v letih 2002–2005 približno 100. Med njimi pa največ neodvisnih producentov, temu so sledili projekti lokalnih televizijskih družb in nekaj projektov Radiotelevizije Slovenija.

Leta 2002 je bilo za sofinanciranje izbranih 21 projektov, vrednost ministrskih sredstev je bila 96 mio SIT, leta 2003 17 projektov s 57 mio SIT, leta 2004 15 projektov z 80 mio SIT in leta 2005 22 projektov s 135 mio SIT.

Med prijavljenimi projekti izrazito prevladujejo dokumentarci s kulturnimi vsebinami, na primer portreti znanih slovenskih kulturnih ustvarjalcev, skupin, ali dokumentarci o določeni umetniški praksi. Vsako leto je nekaj projektov z vsebinami, ki nagovarjajo otroke ali mladino, v ta sklop štejemo tudi animirane filme, namenjen najmlajšim gledalcem.

Na razpisih se pojavlja relativno malo projektov z igranimi vsebinami, kar pa je odraz dejstva, da Radiotelevizija Slovenija v zadnjih letih ne namenja posebnega programskega interesa igranemu programu. Projekti, sofinancirani na Ministrstvu za kulturo RS, so zadnja štiri leta, kolikor traja ta možnost, odločilno obogatili programsko ponudbo televizijskih programov ne samo s povečano minutažo slovenskih avdiovizualnih del, ampak tudi s pestrostjo predstavljenih tematik in ustvarjalnim prispevanjem avtorjev, ki večinoma niso redni sodelavci televizijskih ustanov.

Mag. Tone Frelj

Ministrstvo za kulturo Republike Slovenije

Ministrstvo za kulturo od leta 2003 sofinancira tudi avdiovizualne projekte RTV Slovenija v okviru proračunske postavke Programi RTV za tujino. Ti projekti so bili sofinancirani z naslednjimi zneski: 11.594.000 SIT za leto 2003, 12.127.000 SIT za leto 2004, 12.409.000 SIT za leto 2005 in 12.694.000 SIT za leto 2006.

Velik delež avdiovizualnih programskih vsebin pa je bil od leta 2002 podprt v okviru rednih letnih razpisov za sofinanciranje ustvarjanja programskih vsebin in razvoja tehnične infrastrukture na področju medijev, na katerih je bilo leta 2002 podprtih 23 teh projektov v skupnem znesku 66.138.660 SIT, leta 2003 6 projektov v skupnem znesku 7.091.864 SIT, leta 2004 28 projektov v skupnem znesku 83.029.207 SIT in leta 2005 21 projektov v skupnem znesku 80.092.102 SIT.

Pojem programske vsebine zajema televizijske kulturno-umetniške, izobraževalne, strokovne, znanstvene in podobne oddaje, primerne za objavo v televizijskih medijih.

Na razpisu lahko sodelujejo izdajatelji televizijskih programov, katerih mediji so vpisani v razvid medijev pri Ministrstvu za kulturo, ter pravne ali fizične osebe, ki so registrirane za produkcijo avdiovizualnih del.

Podpora razvoja tehnične infrastrukture izdajateljem televizijskih programov pa je bila dodeljena ob upoštevanju naslednjih prioriteten kriterijev:

1. izgradnja, vzdrževanje in obratovanje oddajno-prenosnega omrežja (oddajnik, antenski sistem, valovodi kot npr. link, energetski del in tehnična oprema, ki omogoča nemoteno delovanje /UPS, klima/)
2. studijska oprema (avdio/video mešalne mize, kompresor, limiter, računalnik za podporo produkcije, server, zvočniki, mikrofoni, preklopnik, predvajalnik, snemalnik, kamera s pripadajočo opremo, svetlobni park, monitor, merilni instrumenti za merjenje slikovnega in avdiozapisa)
3. preostala oprema (sprotno vzdrževanje in obratovanje, terenska oprema, prenosna osvetlitev, magnetofoni, kasetofoni, snemalniki: MG, DAT, CD, DVD, prenosni videosnemalnik in računalnik s pripadajočo programsko opremo).

Marko Jenšterle

Ministrstvo za kulturo Republike Slovenije

It is important to emphasize that the Film Fund is not the only institution providing the resources for the film production, or, in a broader sense of the expression, for audio-visual production. In the existent system of state aids for the film the Viba Film Ljubljana film studio (hereinafter referred as Viba) represents the second most important source of financing; and, at the same time, this studio boasts the Slovenian technical basis in the field of films. This kind of cooperation is not obligatory; all the projects accepted into the co-financing programme of the Film Fund or into the National Film Programme have the right to the technical services in the field of the filmmaking process. The recorded value of the technical services by Viba and resources, allocated for the co-financing by the Film Fund, represent the total amount of the state aid for individual film projects and the share of the Film Fund's participation in the film. Furthermore, the resources provided by the Ministry of Culture for the developments of the audio-visual sector represent an important part of the resources for the aids for the audio-visual sector; this holds true for the field of the independent production as well as for the field of screening and infrastructure development.

A Report on the Co-financing of the Audio-Visual Programs and Projects at the Ministry of Culture RS

In 2002 the Ministry of Culture introduced the possibility for the independent producers of audio-visual works and television program broadcasters with their audio-visual projects to stand as candidates at the call for the co-financing of such works for the first time. To this end the Ministry opened a special budget item and appointed a special expert commission consisting of external experts in audio-visual production for the selection of the works applying for the co-financing.

There were approximately 100 applicants between 2002 and 2005. Among these most were independent producers, followed by the projects of local television companies and a few projects by the Slovenian National Radio and Television.

In 2002 21 projects were selected for the co-financing and the value of the Ministry sources amounted to 96 million tolar; in 2003 17 projects received 57 million tolar; in 2004 15 projects received 80 million tolar; and in 2005 22 projects received 135 million tolar. Among the projects applying for the co-financing most are documentaries with culture contents, for example portraits of famous Slovenian artists, groups, or documentaries focusing on individual artistic practices. Every year some projects are also aimed at children or youth; animated films, intended for the youngest viewers, are also counted among these.

Relatively few fiction projects are among the applicants, which is the result of the fact that the Slovenian National Radio and Television has not expressed any special interest in fiction programs.

Projects, co-financed by the Ministry of Culture of the Republic of Slovenia, have, in the last four years since this possibility has existed, crucially enriched the supply of television programs, not only by increasing the amount of Slovenian audio-visual works, but also with the variety of topics they presented and the creative contribution of the authors, who do not work for the television institutions regularly.

Tone Frelj, M. A.

Ministry of Culture Republic of Slovenia

Since 2003 the Ministry of Culture has also co-financed the audio-visual projects of the Slovenian National Radio and Television in the frame of the budget item "RTV Programs for Abroad". These projects were co-financed in the following amounts: 11.594.000 tolar in 2003, 12.127.000 tolar in 2004, 12.409.000 tolar in 2005 and 12.694.000 tolar in 2006.

Since 2002 a large portion of audio-visual programs has been supported in the context of regular annual calls for the co-financing of the creation of programs and the development of technical infrastructure in the field of media, where 23 of these projects were supported in 2002 in the amount of 66.138.660 Slovenian tolar, 6 projects in 2003 in the amount of 7.091.864 Slovenian tolar, 28 projects in 2004 in the amount of 83.029.207 Slovenian tolar, and 21 projects in 2005 in the amount of 80.092.102 Slovenian tolar.

The concept of programs includes television culture and art, education, expert, scientific and similar shows, suitable for television broadcasting.

Television broadcasters whose media are registered in the media register at the Ministry of Culture, and legal and natural persons registered for the production of audio-visual works, may apply at the call for the co-financing.

The support for the development of technical infrastructure for television broadcasters was given in regard to the following priority criteria:

- 1 setting up, maintenance and operation of the broadcasting network (transmitters, antenna systems, waveguides like links, for example, the energy section and the technical equipment, which makes uninterrupted operation possible /UPS, air conditioning/);
- 2 studio equipment (audio | video mixers, compressors, limiters, computers intended for the production, servers, sound monitors, microphones, routers, players, recorders, cameras and equipment, lighting, video monitors, instruments for the monitoring of video and audio recording);
- 3 other equipment (regular maintenance and operation, mobile equipment, mobile lighting, tape recorders, MG, DAT, CD, DVD recorders, portable video recorders and computers with software).

Marko Jenšterle

Ministry of Culture Republic of Slovenia

Razmislek ob jubileju Filmskega sklada

Razumevanje družbene vloge kulture in umetniškega ustvarjalnega procesa se jasno izkazuje v organiziranju produkcijskega procesa in v formah manifestacije kulturnih stvaritev.

Ena izmed največjih značilnosti ureditve našega “kulturnega prostora” in njena stalnica, ki se ni pustila dosti motiti in ni dovolila vplivanja različnim političnim strukturam celo sistemom ne, je tesna institucionalna povezanost med produkcijskim procesom in infrastrukturo, ki ta proces omogoča. Predvsem to velja za uprizoritvene umetnosti in kulturo AV, kjer je t. i. kulturna stvaritev plod skupinskega dela in so za njeno realizacijo potrebni več kot le čopič ali pisalo oziroma računalnik.

Zaradi organizacijske zapletenosti in finančne zahtevnosti kulturne produkcije je postajalo vedno očitneje, da so pogoji nastajanja neke umetniške/avtorske stvaritve včasih celo bolj pomembni od avtorjeve zamisli. Postopek realizacije je sam po sebi postajal kreacija, od tod vedno večja naplavina kustosov, art direktorjev, selektorjev in pred vsem tem seveda filmskih producentov ... kot ena najbolj koristnih dediščin prejšnjega stoletja, ki ga kulturniki radi poimenujemo stoletje filma.

Vedno pomembneje postaja tudi, kako se kulturne kreacije distribuirajo in predstavljajo.

Čeprav tega dejstva – ob stalni navzočnosti tržnih prijemov in promociji – niti ne moremo več odmisлити, pa se vse premalokrat postavi načelno vprašanje, ki je bolj odvisno od stopnje demokratične zavesti kot od samih tržnih pogojev:

koliko smo v določeni družbeni ureditvi na področju kulture sposobni ločevati infrastrukturo produkcije od same kreacije; če zelo poenostavim, koliko se zavedamo nujnosti decentralizacije kulturniških odločitev, koliko so selektorji tudi upravitelji, koliko so direktorji kulturnih ustanov tudi režiserji kulturnih prireditev oziroma produkcij samih!

Morda se bo komu tako razmišljanje zazdelo teoretiziranje, vendar je na žalost še kako povezano z našo kulturno realnostjo, ki jo venomer premeta od železne urejenosti “nacionalnih institucij” z nenadomestljivimi vodstvi do skvoterskih prevzemov zapuščenih stavb v kulturne namene (kar je najbrž slovenska specifičnost tovrstnih zasedb; pri nas se skvoterstvo vedno dojema kot sredstvo za neposredno in avtonomno kulturno snovanje). Skrb za različno, kulturno bogato ponudbo bi seveda najlažje rešili s strogim ali vsaj načelnim ločevanjem npr. produkcije festivalov in samih festivalskih prizorišč. Morda bi potem odpadel vsaj en razlog za nevarne naselitve zapuščenih in razpadajočih mestnih stavb.

Če je bilo v klasicistični dramatikii kakšnega La Fontainea ločevanje med dramskim besedilom in gledališko infrastrukturo (ob tesni navezi s sistemom mecenskih naročnikov prirediteljev) nekaj docela obrobnega, pa je po preteku polovice tisočletja začudujoče sveže spraševanje o ločevanju med televizijsko produkcijo in televizijskim programom (broadcasting) nacionalne televizije, ali med državno subvencionirano filmsko produkcijo in njeno tehnično studijsko bazo. Dober prepričan je na področju

televizijske in videoprodukcije naredila komercialna TV in evropsko določilo po obveznem slovenskem deležu programa. Toda zdravi učinki tekmovalnosti se le stežka prebijajo skozi državne monopole.

Ampak pojdimo po vrsti: slovenska kinematografija, ki je bila edina od vseh zvrsti kulture pri nas leta 1991 deležna res radikalne spremembe, saj se je njena baza morala izseliti iz sakralnih prostorov, je poskrbela, da smo tudi na simbolni ravni presekali s prakso prejšnjega kulturno-političnega sistema. Državna produkcija je morala imeti tudi državni studio, ki se mu v svoji privilegiranosti ni bilo treba ozirati po trgu oziroma gledalcih. Tako je pravzaprav izgon infrastrukture oziroma izselitev studia istočasno pomenil tudi konec produkcije same. Vsaj za nekaj dolgih let ... do rojstva prvih "neodvisnih" producentov in do ustanovitve javnega sklada, ki je šele zares omogočil njihovo dejavnost. Po zaslugi Filmskega sklada Republike Slovenije – javnega sklada ima Slovenija že od leta 1994 zasnovo moderne ureditve nacionalne kinematografije, ki jo je treba dograjevati in izpopolnjevati njen sistem subvencij, tako da bo odločanje o le-teh v resnici čimbolj demokratično. Avtonomija nima nobene veljave, če gre za prenos iz enega centra moči (vladajoče politike) v drugega (vsakokratne političnokulturniške elite), čeprav se ta drugi ponaša s strokovnostjo in se nanjo sklicuje v želji po argumentaciji svojih odločitev ... gre pa za to, da najbolj demokratično izmed vseh umetnosti, kulturo AV, v resnici čimbolj približamo tistim, ki jim je namenjena.

Filmska produkcija bi morala biti urejena tako, da bo znala pustiti k sebi inovativno moč, stalno dvigovanje kakovostne ravni tehničnih uslug in bo zmogla kakovostno prispevati k izgradnji nove filmske ustvarjalnosti.

Filmski sklad nam namreč že več kot deset let zagotavlja filme, gledalce pa nam lahko zagotovi zgolj pravilno razumevanje postopkov produkcije in eksploatacije filmov.

Jelka Stergel

Predsednica nadzornega sveta Filmskega sklada Republike Slovenije
– javnega sklada

The Opinion of the Director of the Supervisory Board of the Film Fund of the Republic of Slovenia – a Public Fund, Jelka Stergel

Thoughts on the Anniversary of the Film Fund

The understanding of the social role of culture and the artistic creative processes is clearly discernible from the way the production process is organised and from the ways in which the cultural works manifest themselves.

One of the most important and most persistent characteristics of the regulation of our "cultural space", which was not much upset or influenced by different political structures and even different political systems, is a close institutional connection between the production process and the infrastructure which makes this process possible. Above all this is true in the case of the performance arts and audio-visual culture, where the so-called cultural work is a result of group endeavours and

where more is needed for its realisation than just a brush, a pen or a computer. Because of the complicated and demanding organisational and financial aspects of cultural production it became more and more evident that the conditions for the creation of an original or art work are sometimes even more important than the author's idea; the process of the realisation itself became a creation, and that is why there are so many curators, art directors, selectors and, above all, film producers, of course... This is one of the most useful legacies of the last century, which people who work in the field of culture like to refer to as the century of film.

It is also increasingly important how these cultural creations are distributed and represented.

Even though we cannot overlook this fact anymore, as marketing approaches and promotion are always present, we far too scarcely ask ourselves the essential question, which depends on the level of the democratic consciousness more than on the marketing conditions themselves: to what degree we are capable of differentiating the infrastructure of the production from the creation itself in a certain social system in the field of culture; if I simplify this: to what degree are we aware of the necessity to decentralise the decisions in the field of culture; to what degree the selectors are also managers; to what degree the directors of the cultural institutions are also the directors of cultural events or the productions themselves!

Although one may consider this line of thinking as theorising, sadly it is very important for our cultural reality, which always keeps shifting from the fixed order of the "national institutions" with its irreplaceable managements to the squatter takeovers of abandoned buildings for cultural purposes (which is probably the Slovenian characteristic of such takeovers; in Slovenia squatting is always seen as the means of direct and autonomous cultural work). The goal to ensure richness and diversity in the field of culture would be most easily attained by strict or at least fundamental distinction between, for example, the productions of the festivals and the very festival settings. Perhaps then, at least, one of the reasons for dangerous takeovers of abandoned and dilapidated city buildings would disappear.

If in the times of classicist dramatics, of playwrights like La Fontaine, the separation between the dramatic text and the theatre infrastructure was, taking into account the close connection with the system of patron clients – organisers, thoroughly marginal, now, half a millennium later, questioning the separation between TV production and TV program of the National Television or the division between film production, subsidised by the state, and its technical foundations, is surprisingly new. In the field of television and video production, the commercial television and the European provision concerning the obligatory Slovenian percentage of the program made quite an impact. But the healthy effects of competitiveness can hardly break through state monopolies.

But, one thing at a time: the Slovenian cinematography, which was the only one of all genres of culture that was really radically changed back in 1991 (since its technical base had to move out of the facilities, owned by the church), was the reason why we also on the symbolic level discontinued the practice of the previous cultural and political system. The state production also had to have its own state-owned studio, which in its privileged position did not have to look towards the market or the viewers. Thus the eviction of the infrastructure or the moving of the studio at the same time meant the end of production. At least for several long years... Until the emergence of the first "independent" producers and the founding of the public fund, which actually truly made it possible for them to work. Thanks to the

Slovenian Film Fund – a Public Fund, since 1994 Slovenian national cinematography is regulated in a contemporary manner, and it is necessary to develop it and improve its system of national subsidies, so that the decision-making in regard to these subsidies is truly most democratic. Autonomy is worthless if it is just about the transfer from one centre of power (the governing politics) to the other (the political and cultural elite), even though the second centre of power boasts professional competence and refers to this competence when it wants to present arguments for its decisions... And, after all, the whole point is to truly bring the most democratic of all arts, audio-visual culture, to those it is intended for.

Film production should be regulated in such a way as to welcome the innovative power, to constantly improve the quality of technical services, and to be capable of making a quality contribution to building new film creativity.

Namely, for more than ten years the Film Fund has provided the films; but the viewers can only be ensured by the correct understanding of the processes involved in producing and exploiting films.

Jelka Stergel

President of the Film Fund Supervisory Board

Splošni pogoji poslovanja Filmskega sklada Republike Slovenije – javnega sklada

Vskladu z Zakonom o javnih skladih so Splošni pogoji poslovanja Filmskega sklada Republike Slovenije – javnega sklada drugi najpomembnejši akt Filmskega sklada. Zdaj veljavne Splošne pogoje poslovanja je nadzorni svet Filmskega sklada sprejel julija 2003, in sicer po predhodni uskladitvi pri Komisiji Republike Slovenije za državne pomoči na Ministrstvu za finance. Objavljeni so bili v Uradnem listu št. 69/03, dne 16. 7. 2003. Tako kot drugi zakonski in podzakonski akti so objavljeni na uradni spletni strani Filmskega sklada, in to v slovenščini in v angleškem prevodu.

Splošni pogoji poslovanja Filmskega sklada Republike Slovenije – javnega sklada določajo osnovne pojme, kot je npr. definicija slovenskega filma, in pomen drugih izrazov; opredeljujejo načine pridobivanja sredstev, poroštEV in drugih spodbud, kot so povratna in nepovratna sredstva, dodeljena prek sofinanciranja; načine izvajanja javnih natečajev ter odločanje o izboru programov in projektov, v okviru katerih ta akt določa tudi članstvo in delovno področje strokovnih komisij; opredeljujejo pa tudi sodelovanje Filmskega sklada pri promociji in eksploataciji filmov.

Filmski sklad sofinancira projekte v fazah razvoja scenarija in projekta ter v fazi realizacije. Pri tem je bistveno poudariti, da so vsi akti sklada, tako Splošni pogoji poslovanja kot posamezni pravilniki, zastavljeni tako, da omogočajo pregledno dodeljevanje sredstev ter vključujejo varovalke pred morebitnimi poljubnimi odločitvami, saj direktor Filmskega sklada izdaja odločbe na podlagi mnenj in ocen strokovno-programskih komisij v skladu s pogoji posameznih razpisov. Odločilnega pomena je – tako kot pri drugih sorodnih filmskih ustanovah – stroka, saj so strokovno-programske komisije – v skladu s Splošnimi

pogoji poslovanja so to tričlanske strokovno-programске komisije za scenaristiko, za akcije in za distribucijo – sestavljene iz uglednih strokovnjakov s področja filmske teorije in kritike ter posameznih filmskih področij, bodisi produkcije ali distribucije.

Sredstva Filmskega sklada so praviloma namenjena projektom, realiziranim za kinematografsko distribucijo.

Izbor projektov in programov

V skladu z Zakonom o uresničevanju javnega interesa v kulturi dodeljuje Filmski sklad sredstva prek javnih natečajev, bodisi javnih razpisov ali pozivov. To področje posebej urejata *Pravilnik o merilih in kriterijih za izbor projektov in programov* ter *Pravilnik o merilih in kriterijih za izbor koprodukcijskih projektov*. Leta 2005 je namreč Filmski sklad še posebej uredil področje koprodukcij, za katere so bila črpana sredstva iz skupnega proračuna za filmske projekte, v finančnem načrtu za leto 2005 pa so bila ta prikazana posebej. Republika Slovenija je namreč ratificirala Evropsko konvencijo o koprodukcijah, te pa so glede na višino vložka razdeljene na finančne in umetniške koprodukcije.

V skladu z Evropsko konvencijo o koprodukcijah imajo koprodukcijski projekti status nacionalnih projektov, če ustrezajo pravilom posamezne nacionalne filmske produkcije.

Pravilnik o merilih in kriterijih za izbor projektov in programov, na podlagi katerega so bili izbrani projekti v letu 2005, določa naslednje programske sklope: razvoj scenarijev, razvoj projektov, realizacijo projektov, povečave, distribucijo in prikazovanje tujih filmov ter akcije. Kriteriji so za posamezne programske sklope različni, vendar pa je treba poudariti, da se ocenjuje tako umetniški, avtorski potencial projekta kot sklenjenost in struktura finančne konstrukcije.

Poleg ocen strokovno-programskih komisij omenjeni pravilnik predvideva tudi zunanjšega strokovnjaka oz. strokovno službo sklada, ki ocenjuje zlasti finančne in tržne vidike projektov za razvoj in realizacijo. Glede na višino sofinanciranja je filmska produkcija nedvomno ena izmed najdražjih umetniških produkcij in hkrati ena najbolj prepoznavnih sodobnih umetnosti, tako zaradi svojega avtorskega potenciala kot zaradi svoje množičnosti. To je tudi razlog, da je finančni vidik pri ocenjevanju vloge posebej poudarjen in pomemben, saj je vložek Filmskega sklada v posamezen projekt razmeroma visok.

Pred objavo razpisa za posamezne programske sklope v Uradnem listu in na uradni spletni strani, Filmski sklad razpis predhodno najavi v medijih, s čimer je zagotovljena kar največja dostopnost razpisa.

V posameznem razpisnem besedilu je določena okvirna višina razpisanih sredstev, pogoji za kandidiranje, obdobje porabe sredstev, način ocenjevanja z navedbo spodnjega praga točk, ki jih mora kandidat doseči, da se uvrsti v izbor projektov oz. programov, navedene so tudi obvezne priloge, ki so temelj za presojo in ocenjevanje posamezne vloge.

Zahtevane priloge so oblikovane na temelju kriterijev in meril. Med obvezne priloge spadajo izpolnjeni prijavní obrazci, izjave o strinjanju z razpisnimi pogoji, o urejenosti avtorskih pravic, izpisek iz sodnega registra in druge predpisane izjave ter obrazci.

General Conditions Governing the Activities of the Film Fund of the Republic of Slovenia – a Public Fund

In accordance with the Public Funds Act, the General Conditions Governing the Activities of the Film Fund of the Republic of Slovenia – a Public Fund are the second most important act of the Film Fund. The existing General Conditions Governing the Activities were adopted by the Film Fund Supervisory Board in July 2003 after the preliminary harmonization with the Commission for State Aids of the Republic of Slovenia at the Ministry of Finance and published in the Official Gazette of the Republic of Slovenia No. 69/03 of 16 July 2003. They are published at the official Film Fund website, as all the other acts and regulations, in Slovenian language as well as the English translation.

The General Conditions Governing the Activities of the Film Fund of the Republic of Slovenia – a Public Fund set out the basic definitions, namely the definition of Slovenian film and other expressions, and define the means for obtaining funds, guarantees and other types of incentives like refundable resources and grants, allocated through co-financing, the implementation details for public competitions and the decisions on the selection of programmes and projects; in this context they also set out the membership and the field of work of the expert commissions as well as define the cooperation of the Film Fund in the film promotion and exploitation.

The Film Fund co-finances projects at the script and project development stages as well as in the stage of realization. It is essential to underline that all the Fund's acts – the General Conditions Governing the Activities as well as individual rules – are designed in such a way that they enable a transparent allocation of funds and include safeguards from potential arbitrary decisions, as the Director of the Film Fund issues decisions based on the opinion and assessment of the expert programme commissions in accordance with the conditions of the individual calls for tender. Just as in other similar film institutions, professional knowledge has a decisive role, as the expert programme commissions – in accordance with the General Operating Conditions these are the expert programme commissions for screenwriting, activities and distribution – consist of three members, who are distinguished experts in the area of film theory and critique or in individual film areas like production or distribution.

The Film Fund resources are normally available for projects intended for cinema distribution.

Project and programme selection

In accordance with the Exercising the Public Interest in Culture Act, the Film Fund allocates funds through public competitions – either calls for tender or invitations to tender. This area in particular is regulated by the Rules on Standards and Criteria for the Selection of Projects and Programmes and in the Rules on Standards and Criteria for the Selection of Co-production Projects. In 2005 the Film Fund regulated the field of co-productions in particular, which draw funds from the common budget for the film projects, however, in the financial plan for 2005 these were indicated separately. Namely, the Republic of Slovenia ratified the European Convention of Co-productions, and co-productions are divided into financial and artistic co-productions in regard to the amount of the investment.

In accordance with the European Convention on co-productions, the projects have the status of national projects if they comply with the rules of an individual national film production.

The Rules on Standards and Criteria for the Selection of Projects and Programmes, which were the basis for the selection of projects in 2005, define the following programmes: script development, project development, project realization, enlargement, distribution and screening of foreign films and activities. The standards and criteria for individual programmes are different, but it has to be emphasised that both the artistic and the creative potential of the project as well as the integrity and structure of the financial construction are evaluated.

In addition to the assessments of the expert programme commissions, the aforementioned Rules also provide for an external expert or a specialist service of the Fund, intended to assess the financial and commercial aspects of the projects for the development and realization in particular. Given the level of co-financing, film production is certainly one of the most expensive artistic productions and at the same time one of the most recognizable modern arts in regard to its creative potential and mass appeal. This is also the reason for the particular emphasis on the financial aspect and its importance in the assessment of the application, considering a relatively high contribution of the Film Fund to an individual project.

Before the texts of the calls for tender for the individual programmes are published in the Official Gazette and on the official web page, the Film Fund announces the calls for tender in the media, thus ensuring its maximum availability.

The individual texts of the calls for tender define the approximate amount of available funds, the conditions for standing as candidate, the period for spending the funds, the method of assessment with the indication of the lowest number of points that a candidate should have in order to be taken into consideration for the selection of projects or programmes, and the list of obligatory documentation, which is the basis for the assessment of the adequacy and for the evaluation of individual applications.

The required documentation is established on the basis of the standards and criteria. The obligatory documentation includes completed application forms, statements of agreement with the conditions of the call for tender, statement of settled copyrights, extracts from judicial records and other required statements and forms.

Realizacija programa Filmskega sklada Republike Slovenije – javnega sklada v letu 2005

Filmski sklad Republike Slovenije – javni sklad je v letu 2005 na podlagi dvoletnega proračuna za obdobje 2004–2005 in na podlagi dodatno dodeljenih sredstev za filmski program od strani Ministrstva za kulturo prejel skupno 912.411.000,00 SIT proračunskih sredstev. Od tega:

- za filmski program (investicijski transfer): 705.958.000,00 SIT;
- za akcije (drugi tekoči domači transferji): 132.000.000,00 SIT;
- za splošne stroške delovanja: 24.145.000,00 SIT;
- za stroške dela: 45.748.000,00 SIT;
- za sredstva za investicijsko vzdrževanje: 4.600.000,00 SIT.

Leta 2005 je Filmski sklad prejel za 31 % več proračunskih sredstev kot leta 2004, kar se pozna pri povečanju števila filmskih naslovov, dejansko pa bodo rezultati tega povečanja vidni v letu 2006 in 2007, ko bodo projekti dokončani in uvrščeni v redno kinematografsko distribucijo. Dodatna sredstva so bila namenjena za sanacijo nekaterih projektov iz preteklih let (*L... kot ljubezen* / 20 mio SIT, *Mokuš* / 20 mio SIT) in za sofinanciranje prvencev, torej kinematografskih projektov debitantov, kar je bila pomembna programska sprememba. V program sofinanciranja so bili med prvenci tako sprejeti kratki filmi *Rezina življenja* režiserja Martina Turka, *Moj sin, seksualni manijak* režiserja Gorana Vojnoviča, *Vrtljak* režiserja Dimitra Anakieva in celovečerni film *Realnost* režiserke Dafne Jemeršič, ki bodo realizirani v letu 2006.

The realisation of the Slovenian Film Fund programme in 2005

In 2005 the Slovenian Film Fund – a Public Fund, on the basis of the two-year budget for the period 2004-2005 and on the basis of the additionally allocated funds for the film programme, received from the Ministry of Culture a total of SIT 912.411.000,00 of budget appropriations. Of these:

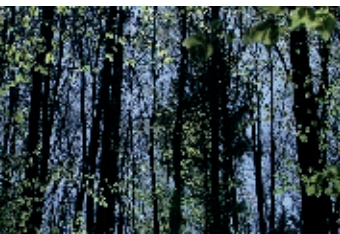
- for the film programme (investment transfer): SIT 705.958.000,00
- for the activities (other current domestic transfers): SIT 132.000.000,00
- general operational costs: SIT 24.145.000,00
- personnel costs: 45.748.000,00 SIT
- extraordinary maintenance costs: SIT 4.600.000,00.

Thus in 2005 the Film Fund received 31 % more programme funds than in 2004, which resulted in a larger number of films; however, effectively the results of this increase shall be obvious in 2006 and 2007 with the completion of projects. The additional funds were intended for the reorganization of some projects from the previous years (*L... Like Love* / 20 million SIT, *Mokuš* / 20 million SIT) and for co-financing of the first films, that is the debutant cinema projects, representing an important programme change in 2005. Among debuts, the co-financing programme included short films *A Slice of Life* by the director Martin Turk, *My Son a Sex Maniac* by the director Goran Vojnovič, *Merry-go-round* directed by Dimitar Anakiev and a feature film *Reality* directed by Dafne Jemeršič, which has been realised in 2006.

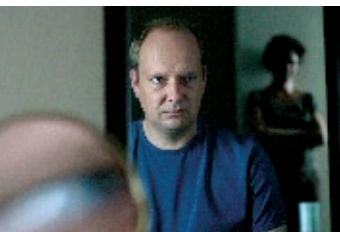
ProdukcijaTheProduction



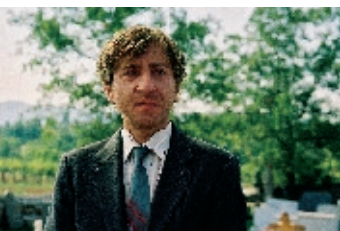
Festival v Valenciji: zlata palma za najboljši film | *La Mostra de Valencia Festival: the Golden Palm for Best Film*



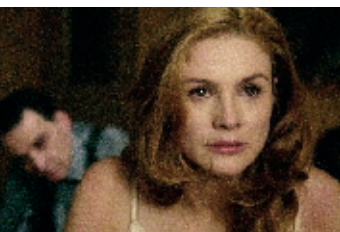
Gozd
The Forest



Uglaševanje
Tuning



Odgrobadogroba
Gravehopping



Ljubljana je ljubljena
Ljubljana the Beloved



Traktor, ljubezen in rock'n'roll
Tractor, Love and Rock'n'Roll



Karavla
Border Post

Program celovečernih filmov

Feature films programme

film		režiser <i>director</i>	producent <i>producer</i>	začetek sofinanciranja <i>beginning of the co-financing</i>
Gozd <i>The Forest</i>	celovečerni dokumentarno-eksperimentalni film <i>a full-length documentary-experimental film</i>	Andrej Zdravič	Antara d.o.o.	2004
Uglaševanje <i>Tuning</i>	celovečerni igrani film <i>feature film</i>	Igor Šterk	A.A.C. Productions d.o.o.	2004
Odgrobadogroba <i>Gravehopping</i>	celovečerni igrani film <i>feature film</i>	Jan Cvitkovič	Staragara	2003
Estrelita	celovečerni igrani film <i>feature film</i>	Metod Pevec	Vertigo	2005
Ljubljana je ljubljena <i>Ljubljana the Beloved</i>	celovečerni igrani film <i>feature film</i>	Matjaž Klopčič	Arsmedia d.o.o.	2004
Traktor, ljubezen in rock'n'roll <i>Tractor, Love and Rock'n'Roll</i>	celovečerni igrani film <i>feature film</i>	Branko Djurić	ATA d.o.o.	2005
Karavla <i>Border Post</i>	celovečerni igrani film v mednarodni koprodukciji <i>feature film an international co-production film</i>	Rajko Grlić	Vertigo	2005
Delo osvobaja <i>Labour Equals Freedom</i>	celovečerni igrani film <i>feature film</i>	Damjan Kozole	Vertigo	2005
Norega se metek ogne <i>Bullet Miss the Fool</i>	celovečerni igrani film <i>feature film</i>	Mitja Novljan	Filmogradnja	2005
Izginuli <i>Vanished</i>	celovečerni igrani film <i>feature film</i>	Christian Wagner	Studio Maj	2005
Sem iz Titovega Velesa <i>I'm from Titov Veles</i>	celovečerni igrani film <i>feature film</i>	Teona Mitevska	Vertigo	2005
Sivi kamion rdeče barve <i>Red Coloured Grey Truck</i>	celovečerni igrani film <i>feature film</i>	Srdjan Koljević	Emotionfilm	2004
L... kot ljubezen* <i>L ... Like Love*</i>	celovečerni igrani film <i>feature film</i>	Janja Glogovac	Fabula d.o.o.	2003
Mokuš	celovečerni igrani film <i>feature film</i>	Andrej Mlakar	Pegaz film d.o.o.	1998
Realnost <i>Reality</i>	celovečerni igrani film <i>feature film</i>	Dafne Jemeršič	Studio Arkadena d.o.o.	2006

konec sofinanciranja end of the co-financing	delež Filmskega sklada in evidentiranih storitev Vibe <i>share of the Slovenian Film Fund and recorded value of services by Viba</i>	delež producenta s koproducenti <i>producers' and co-producers' share</i>	pogodbena vrednost <i>contract value</i>
2007	73,55 % 114.801.480,00 SIT	26,45 % 41.284.000,00 SIT	156.085.000,00 SIT
2005	78,00 % 228.438.210,00 SIT	22,00 % 66.610.862,00 SIT	295.049.072,00 SIT
2005	87,8 % 226.466.582,00 SIT	12,2 % 31.479.592,00 SIT	257.946.174,00 SIT
2006	53,22 % 176.058.457,00 SIT	46,78 % 154.756.610,00 SIT	330.815.067,00 SIT
2005	83,42 % 313.767.859,00 SIT	16,58 % 62.390.624,00 SIT	376.158.483,00 SIT
2006	67,30 % 190.253.560,00 SIT	32,70 % 92.362.567,20 SIT	282.616.127,20 SIT
2005	17,42 % 89.514.525,00 SIT	82,58 % 424.318.734,00 SIT	513.833.259,88 SIT
	16,88 % 20.000.000,00 SIT	83,12 % 98.474.596,00 SIT	118.474.596,00 SIT
2005	44,26 % 20.000.000,00 SIT	55,74 % 25.194.150,00 SIT	45.194.150,00 SIT
2005	8,91 % 44.106.313,25 SIT	91,09 % 451.390.532,85 SIT	495.496.846,10 SIT
2006	12,50 % 39.123.281,00 SIT	87,50 % 273.703.402,92 SIT	312.826.683,92 SIT
2005	26,25 % 72.122.486,00 SIT	73,75 % 202.637.354,00 SIT	274.759.840,00 SIT
2006	66,29 % 181.060.599,80 SIT	33,71 % 92.072.558,00 SIT	273.133.157,80 SIT
2006	**	**	***
2006	51,32 % 58.453.513,12 SIT	48,68 % 55.428.886,88 SIT	113.882.400,00 SIT

► **Vir podatkov:**

Filmski sklad Slovenije – j. s.

- * upoštevane so pogodbene vrednosti za sofinanciranje realizacije filmskih projektov

► **Source of information:**

Film Fund of the Republic of Slovenia – a Public Fund

- * the contract values for the co-financing of the realisation of film projects have been taken into account

* projekt v sanaciji

* under financial restructuring

** končni deleži bodo ovrednoteni po dokončani sanaciji projekta

** the final shares shall be determined after the reorganisation of the project has been completed

*** skupna vrednost še ni določena

*** the total value has not yet been determined



Kaj boš počel, ko prideš ven od tu?
*What Are You Goint To Do When
 You Get Out Of Here?*



Nič novega, nič pretiranega
Nothing New, Nothing Excessive



Poroka
The Wedding

Program kratkih in srednjemetražnih filmov *Short and medium-length films programme*

film		režiser <i>director</i>	producent <i>producer</i>	začetek sofinanciranja <i>beginning of the co-financing</i>
Moj sin, seksualni manijak <i>My Son a Sex Maniac</i>	kratki igrani film <i>short feature film</i>	Goran Vojnovič	Arsmedia d.o.o.	2006
Rezina življenja <i>A Slice of Life</i>	kratki igrani film <i>short feature film</i>	Martin Turk	Arsmedia d.o.o.	2006
Vrtljak <i>Merry-go-round</i>	kratki igrani film <i>short feature film</i>	Dimitar Anakiev	DAF, Dimitar Anakiev films s. p.	2006
Kaj boš počel, ko prideš ven od tu? <i>What Are You Goint To Do When You Get Out Of Here?</i>	srednjemetražni igrani film <i>medium-length feature film</i>	Sašo Podgoršek	Zavod EN-KNAP	2004
Nič novega, nič pretiranega <i>Nothing New, Nothing Excessive</i>	kratki igrani film <i>short feature film</i>	Sonja Prosenec	A. A. C. Productions	2004
Poroka <i>The Wedding</i>	kratki igrani film <i>short feature film</i>	Petar Pašič	Studio Arkadena d.o.o.	2005
Pokovci <i>Brats</i>	kratki animirani film <i>short animated film</i>	Miha Knific	Strup	2004

V primerjavi s podatki iz obdobja 1995–2005, ko je višina države pomoči za posamezen film, vključujoč sofinanciranje Filmskega sklada in evidentirane vrednosti Vibe, v štirinajstih primerih presegala 80 % celotnega proračuna filma, je bil v letu 2005 razrez odstotkov proračunskega financiranja bolj strukturiran po vrsteh filmov in načinih produkcije. Na podlagi zadnjih podatkov za leto 2005 so razmerja naslednja:

- z od 50 % do 80 % je bila sofinancirana večina filmov (devet);
- z manj kot 25 % so bili sofinancirani štirje projekti, gre za koproducijske filme in povečave;
- z več kot 80 % je bilo sofinanciranih pet projektov; gre za filme, ki ustrezajo izjemam, določenim v 2. in 20. členu SPP, torej za nizkoprorračunske ali zahtevne filme;
- z od 25 do 50 % so bili sofinancirani štirje projekti.

Ob tem je treba poudariti, da so slovenski filmi glede na evropske produkcijske standarde v povprečju nizkoprorračunski (ta standard je določen z 1.500.000 EUR) ter da se je Filmski sklad tudi v letu 2005 in z nadaljevanjem v letu 2006 še vedno ukvarjal s sanacijami filmov iz preteklih let (*L... kot ljubezen, Mokuš*), kar kaže na nujnost definiranja realnih in dolgoročnih produkcijskih standardov za domači trg.

konec sofinanciranja <i>end of the co-financing</i>	delež Filmskega sklada in evidentiranih storitev Vibe <i>share of the Slovenian Film Fund and recorded value of services by Viba</i>	delež producenta s koproducenti <i>producers' and co-producers' share</i>	pogodbena vrednost <i>contract value</i>
2006	95,62 % 46.952.728,00 SIT	4,38 % 2.150.000,00 SIT	49.102.728,00 SIT
2006	95,25 % 38.269.084,00 SIT	4,57 % 1.910.000,00 SIT	40.179.084,00 SIT
2006	72,20 % 24.026.684,00 SIT	27,80 % 9.248.705,00 SIT	33.275.389,00 SIT
2005	76,97 % 65.266.021,00 SIT	23,03 % 19.525.869,00 SIT	84.791.890,00 SIT
2005	66,73 % 18.288.697,00 SIT	33,27 % 9.118.420,00 SIT	27.407.117,00 SIT
2006	42,00 % 20.000.000,00 SIT	58,00 % 27.740.800,00 SIT	47.740.800,00 SIT
2006	38,04 % 11.164.673,00 SIT	61,96 % 18.182.483,00 SIT	29.347.156,00 SIT

► **Vir podatkov:**

Filmski sklad Slovenije – j. s.

- * upoštevane so pogodbene vrednosti za sofinanciranje realizacije filmskih projektov

► **Source of information:**

Film Fund of the Republic of Slovenia – a Public Fund

- * *the contract values for the co-financing of the realisation of film projects have been taken into account*

In comparison with the data from the period between 1995 and 2005, when the amount of the state aid for individual films, including the co-financing of the Film Fund and the recorded values of the Viba, in fourteen cases amounted to more than 80 % of the total film budget. In 2005 the statistics of the financing were structured according to the genres of the films and the manners of production. On the basis of the data for 2005 the shares are as follows:

- most films were co-financed in the amount from 50 % to 80 % (9)
- 4 projects, namely co-production films and enlargements, were co-financed in the amount of less than 25 %
- 4 projects were co-financed in the amount of more than 80 % (films that comply with the exceptions, set out in Articles 2 and 20 of the General Conditions Governing the Activities, namely low-budget or art films)
- two projects were financed in the amount from 25 % to 50 %.

It should be emphasised that the average Slovenian film is a low-budget film according to the European production standards, as the budget is set at EUR 1.500.000, and that in 2005 and 2006 the Film Fund was still involved in the reorganization of films from previous years (L... Like Love, Mokuš) which indicates that the definition of realistic and long-term production standards for the domestic market is indispensable.

PregledTheOverview



Berlinale: nagrada žirije Manfred-Salzberger | *Berlinale: the Manfred-Salzberger jury Award*

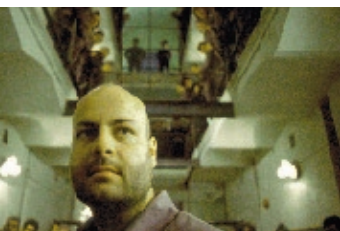
Pregled delovanja Filmskega sklada od leta 2001–2005



Zadnja večerja



Sladke sanje



Zvenenje v glavi



Kajmak in marmelada



Ruševine



L... kot ljubezen

Tabela 1: Višina sofinanciranja Filmskega sklada, vključno z evidentirano vrednostjo filmsko-tehničnih storitev Vibe, v obdobju 2001–2005

film	leto dokončanja	pogodbena vrednost projekta, v SIT	
Poker Vinci Vogue Anžlovar Arsmedia	2001	125.637.472,00	
Zadnja večerja Vojko Anzeljc Mangart	2001	64.467.000,00	
Sladke sanje Sašo Podgoršek Arsmedia	2001	251.925.042,00	
Skupaj leto	2001	442.029.514,00	
Ljubljana Igor Šterk A.A.C.Productions	2002	189.659.000,00	
Zvenenje v glavi Andrej Košak ATA produkcija	2002	244.118.000,00	
Zgodba gospoda P. F. Karpo Godina Arsmedia	2002	51.080.534,00	
Varuh meje Maja Weiss Bela film	2002	156.020.000,00	
Slepa pega Hanna A. W. Slak Bindweed Soundvision	2002	160.912.144,74	
Šelestenje Janez Lapajne Triglav film	2002	84.735.000,00	
Amir Miha Čelar Astral film	2002	90.392.000,00	
Rezervni deli Damjan Kozole Emotionfilm	2002	273.440.936,00	
Skupaj leto	2002	1.250.357.614,74	
Na planincih Miha Hočevar Studio Arkadena	2003	193.300.000,00	
Pesnikov portret z dvojnikom Franci Slak Bindweed Soundvision	2003	417.095.060,00	
Kajmak in marmelada Branko Đurić ATA produkcija	2003	102.651.292,00	
Peterka: leto odločitve Vlado Škafar Gustav film	2003	76.597.572,00	
Pod njenim oknom Metod Pevec Emotionfilm	2003	95.273.269,00	
Skupaj leto	2003	884.917.193,00	
Ruševine Janez Burger Emotionfilm	2004	222.750.000,00	
Desperado Tonic B. Petkovič, V. Močnik, H. A. W. Slak, Z. Živulović Emotionfilm	2004	159.400.000,00	
Predmestje Vinko Möderdorfer Forum Ljubljana	2004	247.088.713,00	
Norega se metek ogne Mitja Novljan Filmogradnja	2004	45.194.150,00	
Skupaj leto	2004	674.432.863,00	
Odgrobdogroba Jan Cvitkovič Staragara	2005	257.946.174,00	
L... kot ljubezen** Janja Glogovac Fabula	2005/2006	273.133.157,80	
Ljubljana je ljubljena Matjaž Klopčič Arsmedia	2005	376.158.483,00	
Uglaševanje Igor Šterk A.A.C. Productions	2005	295.049.072,00	
Delo osvobaja Damjan Kozole Vertigo Emotionfilm	2005	118.474.596,00	
skupaj leto	2005	1.320.761.482,80	
skupaj		4.572.498.667,54	

Sredstva za sofinanciranje filmske produkcije

Filmski sklad je na osnovi proračunskih sredstev od leta 2001 do leta 2005 sofinanciral realizacijo 25 celovečernih filmov. Skupna vrednost državnih pomoči za filmske projekte je znašala 2,780,2 mio SIT, pri čemer del finančne konstrukcije filmov poleg finančnega deleža Filmskega sklada predstavljajo tudi evidentirane filmsko-tehnične storitve Vibe. V petletnem obdobju je Viba nudila storitve pri snemanju 15 filmov; evidentirana vrednost teh storitev je predstavljala 12 % skupne vrednosti projektov. Obseg sofinancirane filmske produkcije je

skupna višina sredstev Filmskega sklada in evidentiranih storitev Vibe, v SIT	od tega storitve Vibe v SIT	višina deleža producenta s koproducenti, v SIT
27.380.000,00	-	98.257.472,00
20.000.000,00	-	44.467.000,00
217.775.724,00	29.290.973,00	34.149.318,00
265.155.724,00	29.290.973,00	176.873.790,00
139.929.000,00	11.229.000,00	49.730.000,00
169.100.000,00	9.100.000,00	75.018.000,00
46.000.000,00	4.500.000,00	5.080.534,00
144.255.044,00	20.255.044,00	11.764.956,00
107.358.740,00	16.818.880,00	53.553.404,74
18.000.000,00	-	66.735.000,00
16.000.000,00	-	74.392.000,00
207.154.113,00	43.154.113,00	66.286.823,00
847.796.897,00	105.057.037,00	402.560.717,74
106.650.467,00	16.650.467,00	86.649.533,00
25.000.000,00	-	392.095.060,00
20.000.000,00	-	82.651.292,00
20.000.000,00	-	56.597.572,00
20.000.000,00	-	75.273.269,00
191.650.467,00	16.650.467,00	693.266.726,00
166.179.557,00	26.179.557,00	56.570.443,00
123.122.447,00	28.122.447,00	36.277.553,00
199.089.170,00	49.089.170,00	47.999.543,00
20.000.000,00	-	25.194.150,00
508.391.174,00	103.391.174,00	166.041.689,00
226.466.582,00	59.929.663,00	31.479.592,00
178.542.950,00	68.452.950,00	94.590.207,80
313.767.859,00	107.935.859,00	62.390.624,00
228.438.210,00	55.981.804,00	66.610.862,00
20.000.000,00	-	98.474.596,00
967.215.601,00	292.390.276,00	353.545.881,80
2.780.209.863,00	564.779.927,00	1.792.288.804,54

► **Vir podatkov:**

Filmski sklad Slovenije – j. s.

* upoštevane so pogodbene vrednosti za sofinanciranje realizacije filmskih projektov

** projekt v sanaciji



Varuh meje

bil največji v letu 2005, ko je znašal 967,2 mio SIT. Podobno visok je bil tudi v letu 2002 – 847,8 mio SIT (gl. tabelo 1).

Tabela 2: Razmerje med višino državnih pomoči, to je sofinanciranje Filmskega sklada in evidentirane vrednosti filmsko-tehničnih storitev Vibe pri posameznih filmskih projektih ter deleži producentov s koproducenti v pogodbenih vrednostih filmskih projektov

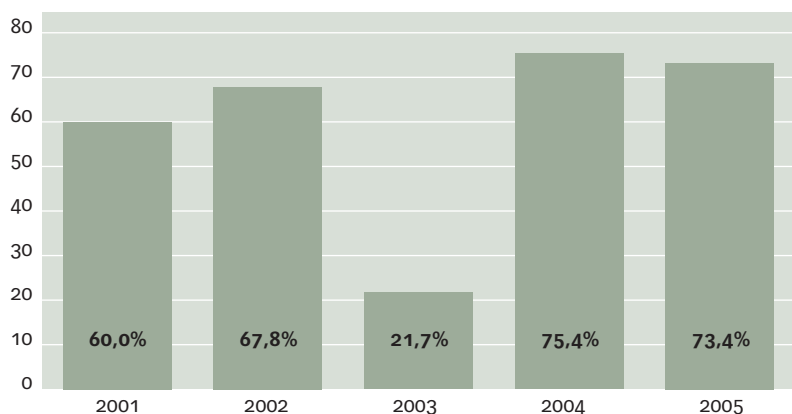
Vir podatkov: ►
Filmski sklad Slovenije – j. s.
upoštevane so pogodbene *
vrednosti za sofinanciranje
realizacije filmskih projektov

film	delež sredstev Filmskega sklada vključno s stori- tvami Vibe, v %	delež producentov s koproducenti, v %
Varuh meje	92,46%	7,54%
Zgodba gospoda P. F.	90,05%	9,95%
Odgrobadogroba	87,80%	12,20%
Sladke sanje	86,44%	13,56%
Ljubljana je ljubljena	83,42%	16,58%
Predmestje	80,57%	19,43%
Uglaševanje	78%	22%
Desperado Tonic	77,24%	22,76%
Rezervni deli	75,76%	24,24%
Ruševine	74,60%	25,40%
Ljubljana	73,78%	26,22%
Zvenenje v glavi	69,27%	30,73%
Slepa pega	66,72%	33,28%
L... kot ljubezen**	***66,29 %	***33,71 %
Na planincih	55,17%	44,83%
Norega se metek ognje	44,25%	55,75%
Zadnja večerja	31,02%	68,98%
Peterka: leto odločitve	26,11%	73,89%
Poker	21,79%	78,21%
Šelestenje	21,24%	78,76%
Pod njenim oknom	20,99%	79,01%
Kajmak in marmelada	19,48%	80,52%
Amir	17,70%	82,30%
Delo osvobaja	16,88%	83,12%
Pesnikov portret z dvojnikom	5,99%	94,01%

projekt v sanaciji **
končni deleži bodo ovrednoteni ***
po dokončani sanaciji projekta

V letu 2001 je delež sredstev Filmskega sklada v celotni pogodbeni vrednosti filmov, nastalih v tem letu, znašal 60 %. Razen leta 2003, ki zaradi sanacije določenih projektov in zaradi tega, ker je bilo večino sofinanciranja namenjenega povečavam, izstopa po nizki višini sofinanciranja realiziranih filmov tega leta, se je delež sofinanciranja Filmskega sklada po letu 2001 povečeval in v letu 2005 dosegel 73,2 % (gl. sliko 1). V celotnem obdobju 2001–2005 je Filmski sklad prispeval 61 % sredstev potrebnih za realizacijo 25 filmov iz tega obdobja. Pri tem je treba upoštevati, da Filmski sklad lahko sofinancira produkcijo posameznega filma v dvoletnem obdobju (gl. sliko 2).

Slika 1: Delež sredstev sofinanciranja Filmskega sklada, vključno z evidentirano vrednostjo filmsko-tehničnih storitev Vibe, realiziranih v posameznih letih v obdobju 2001–2005

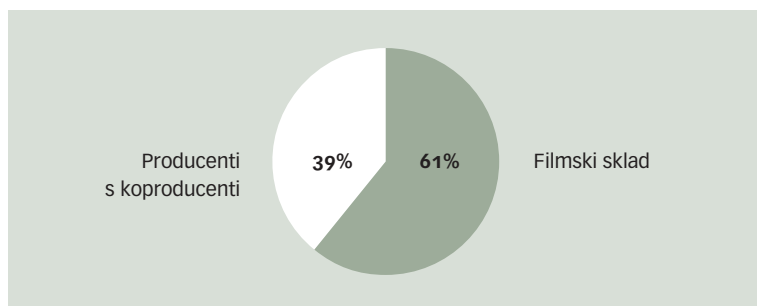


◀ Vir podatkov:

Filmski sklad Slovenije – j. s.

Pri 14-ih filmih, realiziranih v letih 2001–2005, je Filmski sklad prispeval več kot 100 mio SIT finančnih sredstev, največ pa pri realizaciji celovečernih filmov *Ljubljana je ljubljena*, *Uglaševanje*, *Odgrobadogroba*, *Sladke sanje* in *Rezervni deli*, ki so skupaj prejeli 1,392,7 mio SIT oziroma 50 % vseh sredstev za sofinanciranje. Trije filmi so bili s sredstvi, ki jih je Filmski sklad prejel od Ministrstva za kulturo RS, deležni med 25–45 mio SIT, osem filmov pa je prejelo 20 mio SIT ali manj sredstev Filmskega sklada (gl. tabelo 1).

Slika 2: Razmerje med višino sredstev Filmskega sklada za sofinanciranje filmskih projektov, vključno z evidentirano vrednostjo filmsko-tehničnih storitev Vibe, ter deleži producentov s koproducenti za 25 filmov domače kinematografske produkcije v letih 2001–2005



◀ Vir podatkov:

Filmski sklad Slovenije – j. s.

Mednarodna koprodukcija

Filmski sklad je v letih 2001–2005 sodeloval pri mednarodni koprodukciji osmih filmov. Skupna pogodbeno vrednost teh projektov je znašala 3.157,7 mio SIT, od tega je delež sredstev koproducentov predstavljal 85,5 %, delež vložka slovenske države pa 14,5 % celotne vrednosti projektov (gl. sliko 3). Od 459 mio SIT, kolikor so znašala proračunska sredstva za sofinanciranje filmske produkcije, je bila dobra polovica namenjena za sofinanciranje filmov *Karavla*, *Dobro urejeni mrtveci* in *Sivi kamion rdeče barve*. Evidentirane tehnično-filmske storitve Filmskega studia Viba film Ljubljana so predstavljale 45,3 % vrednosti slovenskega proračunskega financiranja in le 6,6 % celotne vrednosti projekta.



Nikogaršnja zemlja



Sivi kamion rdeče barve

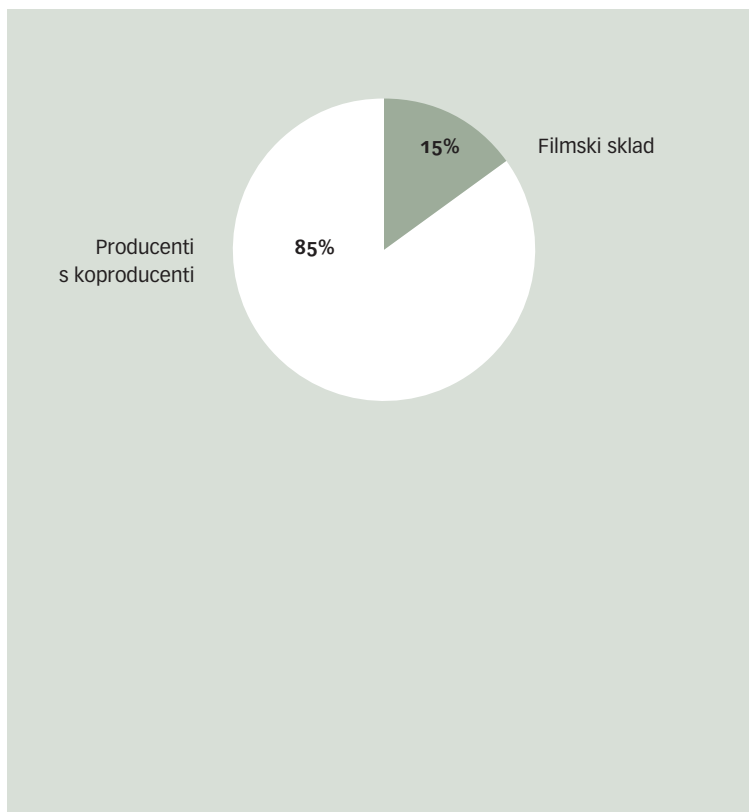


Dobro urejeni mrtveci

Tabela 3: Pregled mednarodnih filmskih koprodukcij v letih 2001–2005

film	leto produkcije oz. dokončanja	celotna pogodbena vrednost projekta	sredstva Filmskega sklada, v SIT
Nikogaršnja zemlja	2001	467.325.251,00	40.000.000,00
Lilijina zgodba	2002	439.529.540,00	35.127.379,00
Poletje v zlati dolini	2003	293.695.740,00	63.776.000,00
Sivi kamion rdeče barve	2004	274.759.840,00	72.122.486,00
Dobro urejeni mrtveci	2005	360.240.000,00	75.198.000,00
Karavla	2005	513.833.259,88	89.514.525,00
Izginuli	2005	495.496.846,10	44.106.313,25
Sem iz Titovega Velesa	2005/2006	312.826.683,92	39.123.281,00
skupaj 2001–2005		3.157.707.160,90	458.967.984,25

Slika 3: Razmerje med višino sredstev Filmskega sklada za sofinanciranje filmskih projektov, vključno z evidentirano vrednostjo filmsko-tehničnih storitev Vibe, ter deleži producentov s koproducenti za 8 filmov mednarodne koprodukcije v letih 2001–2005



Vir podatkov: ►
Filmski sklad Slovenije – j. s.

Povprečna vrednost projekta v mednarodni koprodukciji je dosegla 394,7 mio SIT in je bila tako za približno 2-krat višja od povprečne vrednosti projekta iz domače produkcije, ki je znašala 182,9 mio SIT.

od tega evidentirane storitve Vibe, v SIT	delež v %	sredstva s strani producenta s koproducenti v SIT	delež v %
-	8,56%	427.325.251,00	91,44%
7.627.379,00	7,99%	404.402.161,00	92,01%
20.180.075,00	21,71%	229.919.740,00	78,29%
26.122.486,00	26,25%	202.637.354,00	73,75%
39.198.000,00	20,87%	285.042.000,00	79,13%
59.514.525,00	17,42%	424.318.734,88	82,58%
30.107.887,00	8,90%	451.390.532,85	91,10%
25.123.281,00	12,50%	273.703.402,92	87,50%
207.873.633,00	14,53%	2.698.739.176,65	85,47%

► **Vir podatkov:**

Filmski sklad Slovenije – j. s.

- * upoštevane so pogodbene vrednosti za sofinanciranje realizacije filmskih projektov

The Overview of the Slovenian Film Fund's Activities from 2001 to 2005

The resources for the co-financing of film production

Between 2001 and 2005, the Film Fund co-financed the realisation of 25 feature films on the basis of budget appropriations. The total value of the state aid for film projects amounted to SIT 2780.2 million and beside the financial share of the Film Fund, the recorded technical services by the Viba represent a part of the financial construction of films. In the five-year period Viba provided services for the making of 15 films; the recorded value of these services represented 12 %. The amount of the co-financed film production was the largest in 2005, when it amounted to SIT 967,2 million. It also amounted to a similar total in 2002 – SIT 847,87 million (see Table 1).



The Last Supper



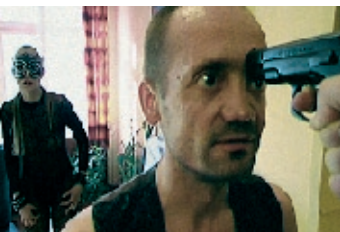
The Story of Mr. P. F.



Rustling Landscapes



Peterka: the Year of Decision



Bullets Miss the Fool



Labour Equals Freedom

Table 1: The amount of the co-financing by the Film Fund, including the recorded value of the technical services by Viba, in the period 2001–2005

film	year of completion	the contract value of the project, in Slovenian tolar
Poker Vinci Vogue Anžlovar Arsmedia	2001	125.637.472,00
The Last Supper Vojko Anzeljc Mangart	2001	64.467.000,00
Sweet Dreams Sašo Podgoršek Arsmedia	2001	251.925.042,00
Total in	2001	442.029.514,00
Ljubljana Igor Šterk A.A.C.Productions	2002	189.659.000,00
Headnoise Andrej Košak ATA produkcija	2002	244.118.000,00
The Story of Mr. P. F. Karpo Godina Arsmedia	2002	51.080.534,00
Guardian of the Frontier Maja Weiss Bela film	2002	156.020.000,00
Blind Spot Hanna A. W. Slak Bindweed Soundvision	2002	160.912.144,74
Rustling Landscapes Janez Lapajne Triglav film	2002	84.735.000,00
Amir Miha Čelar Astral film	2002	90.392.000,00
Spare Parts Damjan Kozole Emotionfilm	2002	273.440.936,00
Total in	2002	1.250.357.614,74
In the Mountains Miha Hočevnar Studio Arkadena	2003	193.300.000,00
A Portrait of the Poet with a Double Franci Slak Bindweed Soundvision	2003	417.095.060,00
Cheese and Jam Branko Đurić ATA produkcija	2003	102.651.292,00
Peterka: the Year of Decision Vlado Škafar Gustav film	2003	76.597.572,00
Beneath her Window Metod Pevec Emotionfilm	2003	95.273.269,00
Total in	2003	884.917.193,00
Ruins Janez Burger Emotionfilm	2004	222.750.000,00
Desperado Tonic B. Petković, V. Močnik, H. A. W. Slak, Z. Živulović Emotionfilm	2004	159.400.000,00
Suburbs Vinko Möderndorfer Forum Ljubljana	2004	247.088.713,00
Bullets Miss the Fool Mitja Novljan Filmogradnja	2004	45.194.150,00
Total in	2004	674.432.863,00
Gravehopping Jan Cvitkovič Staragara	2005	257.946.174,00
L... Like Love** Janja Glogovac Fabula	2005/2006	273.133.157,80
Ljubljana the Beloved Matjaž Klopčič Arsmedia	2005	376.158.483,00
Tuning Igor Šterk A.A.C. Productions	2005	295.049.072,00
Labour Equals Freedom Damjan Kozole Vertigo Emotionfilm	2005	118.474.596,00
Total in	2005	1.320.761.482,80
Total		4.572.498.667,54

the total amount of the resources of the Film Fund and the recorded services by Viba, in Slovenian tolar	of these the services by Viba, in Slovenian tolar	producers' and co-producers' share, in Slovenian tolar
27.380.000,00	-	98.257.472,00
20.000.000,00	-	44.467.000,00
217.775.724,00	29.290.973,00	34.149.318,00
265.155.724,00	29.290.973,00	176.873.790,00
139.929.000,00	11.229.000,00	49.730.000,00
169.100.000,00	9.100.000,00	75.018.000,00
46.000.000,00	4.500.000,00	5.080.534,00
144.255.044,00	20.255.044,00	11.764.956,00
107.358.740,00	16.818.880,00	53.553.404,74
18.000.000,00	-	66.735.000,00
16.000.000,00	-	74.392.000,00
207.154.113,00	43.154.113,00	66.286.823,00
847.796.897,00	105.057.037,00	402.560.717,74
106.650.467,00	16.650.467,00	86.649.533,00
25.000.000,00	-	392.095.060,00
20.000.000,00	-	82.651.292,00
20.000.000,00	-	56.597.572,00
20.000.000,00	-	75.273.269,00
191.650.467,00	16.650.467,00	693.266.726,00
166.179.557,00	26.179.557,00	56.570.443,00
123.122.447,00	28.122.447,00	36.277.553,00
199.089.170,00	49.089.170,00	47.999.543,00
20.000.000,00	-	25.194.150,00
508.391.174,00	103.391.174,00	166.041.689,00
226.466.582,00	59.929.663,00	31.479.592,00
178.542.950,00	68.452.950,00	94.590.207,80
313.767.859,00	107.935.859,00	62.390.624,00
228.438.210,00	55.981.804,00	66.610.862,00
20.000.000,00	-	98.474.596,00
967.215.601,00	292.390.276,00	353.545.881,80
2.780.209.863,00	564.779.927,00	1.792.288.804,54

► **Source of information:**

Film Fund of the Republic of Slovenia – a Public Fund

- * the contract values for the co-financing of the realisation of film projects have been taken into account

** project under financial restructuring



Suburbs



Blind Spot



Spare Parts

Table 2: the ratio between the amount of the state aids, provided by the Film Fund and the recorded value of the technical services by Viba, for individual film projects, and the producers' and co-producers' shares in the contract values of film projects

film	the share of the resources of the Film Fund, including the services by Viba, in %	producers' and co-producers' share, in %
Guardian of the Frontier	92,46%	7,54%
The Story of Mr. P. F.	90,05%	9,95%
Gravehopping	87,80%	12,20%
Sweet Dreams	86,44%	13,56%
Ljubljana the Beloved	83,42%	16,58%
Suburbs	80,57%	19,43%
Tuning	78%	22%
Desperado Tonic	77,24%	22,76%
Spare Parts	75,76%	24,24%
Ruins	74,60%	25,40%
Ljubljana	73,78%	26,22%
Headnoise	69,27%	30,73%
Blind Spot	66,72%	33,28%
L... Like Love*	***66,29 %	***33,71 %
In the Mountains	55,17%	44,83%
Bullets Miss the Fool	44,25%	55,75%
The Last Supper	31,02%	68,98%
Peterka: the Year of Decision	26,11%	73,89%
Poker	21,79%	78,21%
Rustling Landscapes	21,24%	78,76%
Beneath Her Window	20,99%	79,01%
Cheese and Jam	19,48%	80,52%
Amir	17,70%	82,30%
Labour Equals Freedom	16,88%	83,12%
A Portrait of the Poet with a Double	5,99%	94,01%

Source of information: ►

The contract values for the co-financing of the realisation of film projects have been taken into account

project under financial restructuring *

the final shares shall be determined **

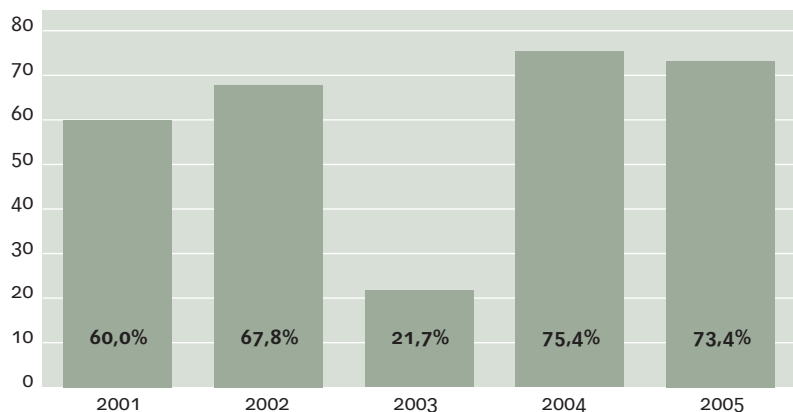
after the reorganisation of the project has been completed

the total value has not yet been **

determined

In 2001, the share of the resources of the Film Fund in the total contract value of the films, realised in this year, was 60 %. Except for 2003; this year stands out due to the low amount of the co-financing of the realised films that year, which was the consequence of the reorganisation of certain projects and of most of the co-financing being intended for enlargements; however, the share of the co-financing by the Film Fund has increased after 2001 and reached as much as 73,2 % in 2005 (see Figure 1). In the whole period between 2001 and 2005, the Film Fund contributed 61 % of the resources needed for the realisation of 25 films during this period. It has to be taken into account that the Film Fund can co-finance the production of individual films in a two-year period (see Figure 2).

Figure 1: the amount of resources of the Film Fund, including the recorded value of the technical services by Viba, realised in individual years during the period 2001–2005

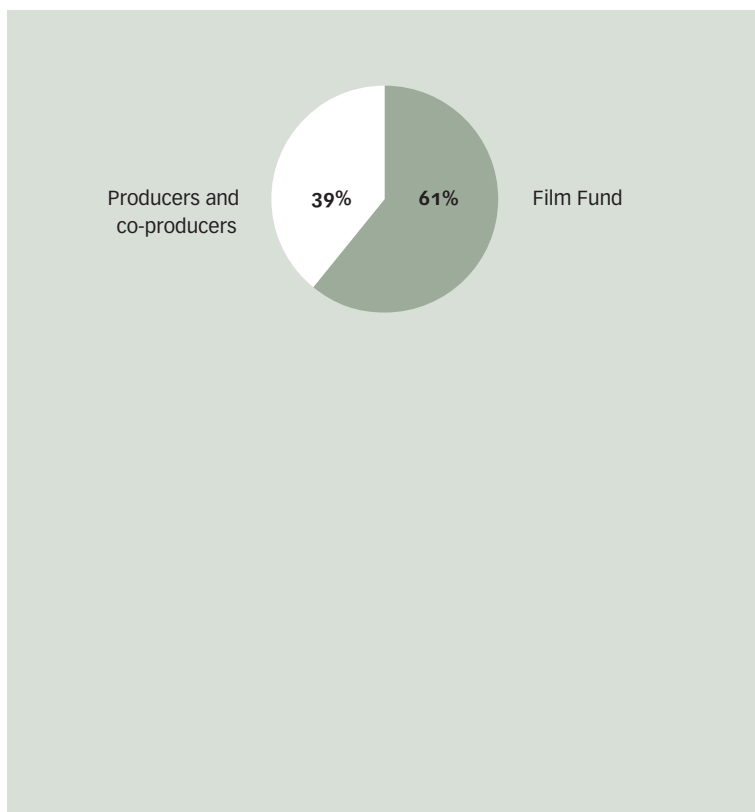


◀ **Source of information:**

Slovenian Film Fund – a Public Fund

The Film Fund contributed more than SIT 100 million for 14 films, realised in the years between 2001 and 2005; most of these resources were invested in the realisation of the feature films *Ljubljana the Beloved*, *Tuning*, *Gravehopping*, *Sweet Dreams and Spare Parts*, which altogether received SIT 1,392,7 million or 50 % of all co-financing resources. Three films received between SIT 25 and 45 million of the resources that the Film Fund received from the Ministry of Culture of the Republic of Slovenia, and eight films received SIT 20 million less from the Film Fund (see Table 1).

Figure 2: the ratio between the amounts of the resources used by the Film Fund to co-finance film projects, including the recorded value of the technical services by Viba, and the producers' and co-producers' shares for 25 films of domestic cinema production from 2001–2005



◀ **Source of information:**

Slovenian Film Fund – a Public Fund



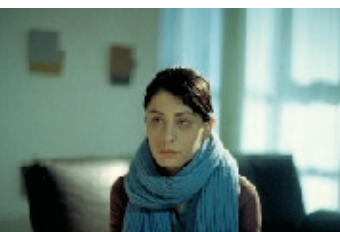
No Man's Land



Lily's Story



Border Post



Vanished



I'm from Titov Veles

Table 3: Overview of the international co-production films from 2001 to 2005

film	year of production or of the completion of the project	total value of the project	resources provided by the Film Fund, in Slovenian tolar
No Man's Land	2001	467.325.251,00	40.000.000,00
Lily's Story	2002	439.529.540,00	35.127.379,00
Summer in the Golden Valley	2003	293.695.740,00	63.776.000,00
Red Coloured Grey Truck	2004	274.759.840,00	72.122.486,00
Well Tempered Corpses	2005	360.240.000,00	75.198.000,00
Border Post	2005	513.833.259,88	89.514.525,00
Vanished	2005	495.496.846,10	44.106.313,25
I'm from Titov Veles	2005/06	312.826.683,92	39.123.281,00
Total between 2001 and 2005		3.157.707.160,90	458.967.984,25

International co-production

Between 2001 and 2005 the Slovenian Film Fund took part in the international co-production of eight films. The total contract value of these projects was SIT 3.157,7 million; the average co-producers' share was 85,5 %, while the investment of the Republic of Slovenia amounted to 14,4 % of the total project value (see Figure 3). Out of 459 million SIT, which is the amount of the budget appropriations for the co-financing of film production, more than half went towards co-financing the films *Border Post*, *Well Tempered Corpses* and *Red Coloured Grey Truck*. The recorded value of the technical services of Viba Film Ljubljana represented 45,3 % of the amount of the contribution received from the Slovenian budget appropriations and just 6,6 % of the total value of the project.

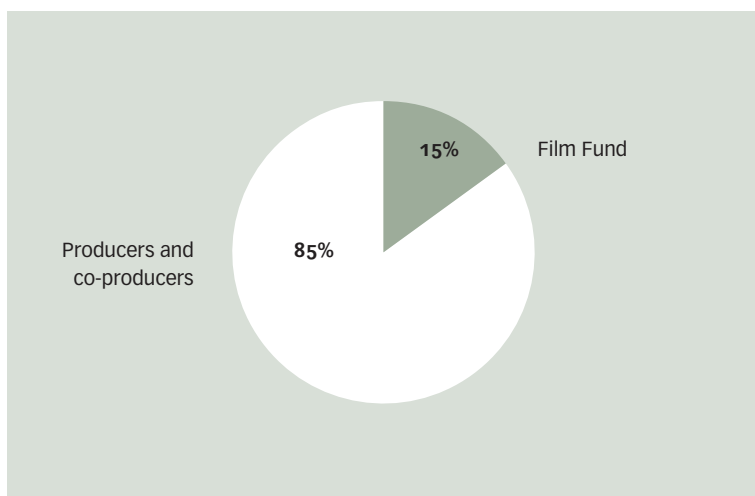
of which the recorded services by Viba, in Slovenian tolar	share in %	the producers' and co-producers' share in Slovenian tolar	share in %
-	8,56%	427.325.251,00	91,44%
7.627.379,00	7,99%	404.402.161,00	92,01%
20.180.075,00	21,71%	229.919.740,00	78,29%
26.122.486,00	26,25%	202.637.354,00	73,75%
39.198.000,00	20,87%	285.042.000,00	79,13%
59.514.525,00	17,42%	424.318.734,88	82,58%
30.107.887,00	8,90%	451.390.532,85	91,10%
25.123.281,00	12,50%	273.703.402,92	87,50%
207.873.633,00	14,53%	2.698.739.176,65	85,47%

► **Source of information:**

Film Fund of the Republic of Slovenia – a Public Fund

- * the contract values for the co-financing of the realisation of film projects have been taken into account

Figure 3: the ratio between the amount of the resources used by the Film Fund to co-finance film projects, including the recorded value of the technical services of Viba, and the producers' and co-producers' shares for 8 films in international co-production from 2001–2005



◀ **Source of information:**

Slovenian Film Fund – a Public Fund

The average project value in the international co-production was SIT 394,7 million, thus reaching about double the average project value in the national production, which amounted to SIT 182,9 million.



Steklarski blues
Glazier Blues



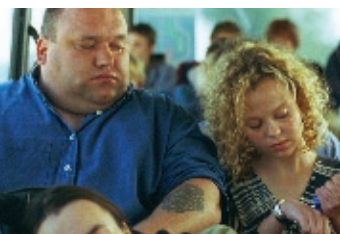
(A)torzija
(A)torsion



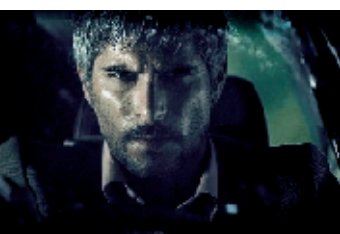
Sirota s čudežnim glasom
The Orphan with the Miraculous Voice



Child in Time



Srce je kos mesa
Heart is a Piece of Meat



Nič novega, nič pretiranega
Free Spirite Friends

Kratki film

Short films

film	režija <i>director</i>	produkcija <i>production</i>	
2001			
Steklarski blues <i>Glazier Blues</i>	Harry Rag	Bela film	kratki igrani film <i>short fiction film</i>
Tito	Janja Glogovac	Bindweed Soundvision	dokumentarni film <i>documentary film</i>
Rezine časa <i>The Slice of Time</i>	Zemira Alajbegović Pečovnik, Neven Korda	ZANK	dokumentarni film <i>documentary film</i>
Homo Erectus	Ema Kugler	ZANK	video film <i>video film</i>
2002			
(A)torzija <i>(A)torsion</i>	Stefan Arsenijević	Studio Arkadena	kratki igrani film <i>short fiction film</i>
Krotilci Časa <i>Taming the Time</i>	Dan Oki	Zavod EN-KNAP	video film <i>video film</i>
Dissident <i>Dissident</i>	Zdravko Barišič	Arsmidia	animirani film <i>animated film</i>
2003			
Sirota s čudežnim glasom <i>The Orphan with the Miraculous Voice</i>	Miha Mazzini	Arsmidia	kratki igrani film <i>short fiction film</i>
Zadnja želja <i>The Last Wish</i>	Petar Pašič	A-Atalanta	kratki igrani film <i>short fiction film</i>
Leti, leti, leti ... ženska? <i>All Birds Fly?</i>	Polona Sepe	Casablanca	dokumentarni film <i>documentary film</i>
Bizgeci: Na jug <i>Beezes – Southward</i>	Grega Mastnak	Casablanca	animirani film <i>animated film</i>
Bizgeci: Češnje <i>Beezes – Cherries</i>	Grega Mastnak	Casablanca	animirani film <i>animated film</i>
Izdelovalec mask <i>The Mask Maker</i>	Koni Steinbacher	Arf	animirani film <i>animated film</i>
Perk	Dušan Kastelic	Bugbrain Studio	animirani film <i>animated film</i>
Be	Marjan Manček	Emotionfilm	animirani film <i>animated film</i>
Sneguljčica 2002 <i>Snow White 2002</i>	Janez Marinšek, Koni Steinbacher	Maya film	animirani film <i>animated film</i>
Vzhodna hiša <i>Eastern House</i>	Marina Gržinić, Aina Šmid	Zavod za umetniški vid	video film <i>video film</i>
2004			
Child in Time	Maja Weiss	Bela film	kratki igrani film <i>short fiction film</i>
Srce je kos mesa <i>Heart is a Piece of Meat</i>	Jan Cvitkovič	Studio Arkadena	kratki igrani film <i>short fiction film</i>
2005			
Nič novega, nič pretiranega <i>Free Spirite Friends</i>	Sonja Prosenc	A. A. C. Productions	kratki igrani film <i>short fiction film</i>

Srednjemetražni film

Medium-length films

film	režija director	produkcija production	
2003			
Fantom <i>Phantom</i>	Ema Kugler	ZANK	srednjemetražni igrani film medium-length feature film
2004			
Prezrto poglavje slovenske kinematografije: Rudi Omota <i>The Hidden Chapter of Slovenian Film: Rudi Omota</i>	Dražen Štader	Strup produkcija	srednjemetražni dokumentarni film medium-length documentary
2005			
Kaj boš počel, ko prideš ven od tu? <i>What Are You Goint To Do When You Get Out Of Here?</i>	Sašo Podgoršek	Zavod EN-KNAP	srednjemetražni igrani film medium-length feature film

film	delež producenta in koproducenta producers' and co-producers share	delež Filmskega sklada the share of Film Fund, and by Viba, in %
Steklarski blues Glazier Blues	1,762,950.00	3,750,000.00
Tito	6,096,250.00	1,400,000.00
Rezine časa The Slice of Time	5,098,860.00	3,500,000.00
Homo Erectus	15,560,400.00	7,000,000.00
(A)torzija (A)torsion	24,730,842.00	24,069,154.00
Bizgeci Beezes	4,226,212.00	10,000,000.00
Leti, leti ... ženska? All Birds Fly?	2,891,535.00	12,086,416.00
Izdellovalec mask <i>The Mask Maker</i>	1,200,000.00	3,600,000.00
Perk	4,526,000.00	2,840,500.00
Disident Dissident	1,886,384.00	600,000.00
Sneguljčica 2002 Snow White 2002	1,259,500.00	5,500,000.00
Zadnja želja The Last Wish	9,346,724.00	18,873,376.00
Vzhodna hiša <i>Eastern House</i>	4,500,000.00	3,500,000.00
Srce je kos mesa <i>Heart is a Piece of Meat</i>	6,700,000.00	17,000,000.00
Be	1,600,000.00	6,400,000.00
Child in Time	15,511,078.00	30,509,629.00
Sirota s čudežnim glasom <i>The Orphan with the Miraculous Voice</i>	10,435,506.00	27,064,494.00
Fantom Phantom	28,556,342.00	12,626,878.00
Nič novega nič pretiranega <i>Free Spirite Friends</i>	9,118,420.00	18,288,697.00
Kaj boš počel, ko prideš ven od tu? <i>What Are You Goint To Do When You Get Out Of Here?</i>	19,525,869.00	65,266,021.00
Prezrto poglavje slovenske kinematografije: Rudi Omota The Hidden Chapter of Slovenian Film: Rudi Omota	9,985,045.12	8,897,290.00

Slovenski film v zadnjem desetletju



Kajmak in marmelada



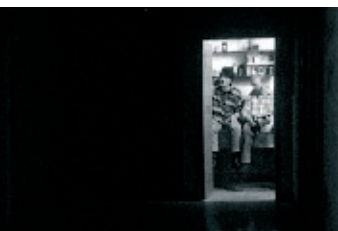
Outsider



Zadnja večerja



Porno film



V Ieru

Zadnje desetletje slovenskega filma (1995–2005) vsebuje nekaj posebnosti in značilnosti, ki pa so še najmanj povezane z dejstvom, da se to obdobje ujema z obstojem samostojne slovenske države (ustanovljene leta 1991). Delno seveda so, saj je z nekdanjim političnim režimom razpadel tudi skoraj polstoletni kinematografski model, ki je temeljil na nacionalnem filmskem producentu, Viba filmu, ta pa je užival popolno državno subvencijo, kar je med drugim pomenilo, da mimo ali brez njega ni bilo mogoče narediti filma. Viba film je v novi državi izgubil producentske pristojnosti in postal “tehnična baza” oziroma sodobno opremljen filmski studio, ki “servisira” pretežni del slovenske produkcije. Njeni nosilci so “neodvisni” filmski producenti, ki svoje projekte prijavljajo na nacionalni Filmski sklad, ta jih odobri ali ne, odobrene pa sofinancira z večinskim deležem, ki včasih pokrije tudi celoten proračun filma. Pomemben koproducent (in včasih tudi glavni producent) je nacionalna televizija, četrti dejavnik pa so t. i. “enkratni projekti”, to so filmi, ki so producirani in posneti (vse pogosteje z digitalno kamero) neodvisno od obeh nacionalnih ustanov, Filmskega sklada in rvs, vendar jim prva praviloma omogoči (s sofinanciranjem povečave) kinematografsko kariero.

Ta na hitro orisan institucionalni okvir sodobnega slovenskega filma je nedvomno omogočil nekaj njegovih značilnosti (glede na njegovo doslejšnjo zgodovino), predvsem seveda to, da je med 36 režiserji 49 filmov, kolikor jih je nastalo v letih 1995–2005, kar 27 debitantov. Toliko se jih ni pojavilo v nobenem desetletnem obdobju slovenskega filma. Prav tako se v slovenski kinematografiji še nikoli ni zgodilo, da bi v štirih letih nastalo 25 filmov, kolikor jih je v letih 2000–2003. Pri tem je treba dodati, da ta produkcijski rekord ni bil toliko posledica višje subvencije Filmskega sklada, kot, prav nasprotno, nizkih proračunov slovenskih filmov (nizkih vsaj v primerjavi z evropskimi) in delno novih oblik neodvisne produkcije, ki niso vezane na skladovska sredstva.

Najpomembnejša značilnost slovenskega filma v zadnjem obdobju pa je nedvomno ta, da si je v nemara težjih razmerah kot kdaj koli prej, tj., v konkurenci z masovno navzočim hollywoodskim filmom, pridobil domače občinstvo in se povrh še mednarodno uveljavil (z nagradami na festivalih in s televizijskim ali kinematografskim prikazovanjem v evropskih državah). Med najbolj obiskanimi filmi je kar sedem slovenskih: *Kajmak in marmelada* (ki je s 150.000 gledalci sploh “hit desetletja”), *Outsider*, *Zadnja večerja*, *Porno film*, *V Ieru* – ti so prehiteli celo takšno evropsko uspešnico, kot je bila *Nenavadna usoda Amélie Poulain*, in tudi tako znamenit ameriški film, kot je bil *Šund* – ter *Jebiga* in *Nepopisan list*, ki sta prekosila razvpito *Čarovnico iz Blaira*.

Ta fenomen v dosedanji zgodovini slovenskega filma – 22 prvencev (pod enim, *Socializacija bika?*, sta podpisana dva režiserja, pod drugim, omnibusom *Desperado Tonic*, pa štirje) v desetih letih – bi torej že kot tak

lahko upravičil atribut “novega” slovenskega filma. Poleg tega pa še s “presežno vrednostjo”, ki je v tem, da so prav prvenci najbolj prispevali k reafirmaciji slovenskega filma doma in k njegovemu mednarodnemu uspehu, kot dokazujejo podatki o obisku in nagrade na mednarodnih festivalih (zlasti za *Kruh in mleko* in *Ekspres, ekspres*).

Večina prvincev je delo mlajše generacije režiserjev, še več pa je takih (torej sem sodijo tudi tisti, ki jih niso naredili mlajši režiserji), v katerih so tudi njihovi protagonisti mladi; izjeme so le *Herzog*, *Brezno*, *Kruh in mleko*, *Kajmak in marmelada* ter *Predmestje*. Toda pomembnejše od njihovih let je seveda to, da so protagonisti v prvencih v glavnem marginalci: klošarsko in narkomansko dekle (*Carmen*, Metod Pevec, 1995), bosanski srednješolec in njegovi punkerski prijatelji v Ljubljani (*Outsider*, Andrej Košak, 1997), mladi par, ki je “doma” na vlaku (*Ekspres, ekspres*, Igor Šterk, 1997), staroselec v študentskem domu (*V leri*, Janez Burger, 1999), brezdelni postopači (*Jebiga*, Miha Hočevnar, 2000), alkoholik in njegov narkomanski sin (*Kruh in mleko*, Jan Cvitkovič, 2001), prostitutka in norček (*Zadnja večerja*, Vojko Anzeljc, 2001), “čefur” in njegov roparski kompanjon (*Amir*, Miha Čelar, 2002), narkoman in njegova požrtvovalna sestra (*Slepa pega*, Hanna A. W. Slak, 2002), bosanski brezposelnež na robu kriminala (*Kajmak in marmelada*, Branko Djurić, 2003), skupina mladih delikventov (*Tu pa tam*, Mitja Okorn, 2004) in provincialna podnajemnika v mestnem stanovanju (*Norega se metek ogne*, Mitja Novljan, 2004). Marginalni junaki pa niso le v prvencih, marveč tudi v drugih filmih: majhni kriminalci in ukrajinske prostitutke (*Porno film*, Damjan Kozole, 2000), hazarderji in kriminalci (*Poker*, Vinci Anžlovar, 2001), mladinski prestopniki (*Barabel*, Miran Zupanič, 2001), študent, ki zamenja medicinske knjige z rejvom in “tablet-kami” (*Ljubljana*, Igor Šterk, 2002), zaporniki (*Zvenenje v glavi*, Andrej Košak, 2002), tihotapca beguncev (*Rezervni deli*, D. Kozole, 2003) in pisec nagrobnih govorov (*Odgrobadogroba*, J. Cvitkovič, 2005).

Skupaj z “novim” filmom se je torej v zadnjem desetletju razvila prava “poetika marginalcev”, ki pa je zelo raznovrstna, saj sama izbira marginalcev pač še ne določa stilistične ali žanrske usmeritve oziroma estetske kvalitete. Z žanrskega vidika je res polovica teh filmov komedij, a že med njimi so nekatere takšne, da se dotikajo bolj ali manj realnih problemov (npr. *V leri*, *Porno film*, *Kajmak in marmelada*), ena (*Ekspres, ekspres*) pa se odlikuje kot reinvencija nemega filma. Druga polovica so drame, nekatere z elementi ljubezenske romance (*Carmen*, *Outsider*, *Zvenenje v glavi*) in kriminala (*Poker*, *Barabel*, *Rezervni deli*), toda le redke so dosegle ostrino ali radikalnost, kakršna bi lahko izhajala iz motivov družbenega roba ali eksistencialne izgubljenosti (ob *Kruhu in mleku* morda samo še *Zvenenje v glavi*, *Slepa pega* in *Predmestje* v posameznih prizorih). Prav oblike in motivi marginalnosti so tudi tisti, prek katerih se je slovenski film (s *Porno filmom* in *Rezervnimi deli*) dotaknil domače “tranzicijske” realnosti (“tranzicijske” namreč v pomenu kapitalistične družbene preobrazbe) in novega statusa Slovenije kot samostojne države, osamosvojene od nekdanje Jugoslavije; slednjega sicer ne neposredno, zato pa v bolj metaforični obliki v *Outsiderju* ter komični v *Kajmaku in marmeladi*. Torej v filmih, ki sta bila v zadnjem obdobju tudi največji uspešnici.



Kruh in mleko



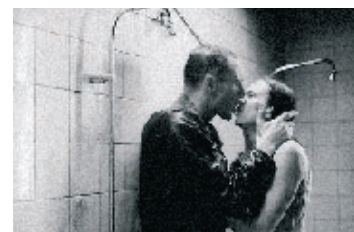
Socializacija bika



Ekspres, ekspres



Amir



Barabel



Odgrobadogroba



Splav meduze



Kekec



Ples v dežju

Ko je nekoč Matjaž Klopčič, eno vodilnih imen “stare garde” slovenskega filma, svoj prvenec naslovil z *Zgodbo, ki je ni* (1967), to seveda ni pomenilo, da je ta njegov film “brez zgodbe” ali da se v njem “nič ne dogaja”, ampak le, da je njegova zgodba o blodnem begu sezonskega delavca pripovedovana raztrgano in razdrobljeno, kot je bilo tedaj primerno za modernega antijunaka, ki se sprašuje, kje in kdo sploh je. V tem smislu je naslov Klopčičevega filma dovolj značilen za slovenski filmski modernizem v šestdesetih letih, prav kakor bi v *leru* lahko veljal za naslov še vrste drugih filmov iz konca devetdesetih let. Zlasti tistih, za katere “odsotnost zgodbe” ne pomeni kakšnega nahajališča izgubljenih, blodnih in anksioznih eksistenc, ki povsod vidijo samo puščavo, marveč veselo izhodišče za vsakršne zgodbe in še rajši nepomembne pripetljaje. Ali bi te filme lahko imenovali “postmodernistične”? Glede na to, da se je postmodernistični duh v slovenskem filmu prvič manifestiral v *Splavu Meduze* (1980) Karpa Godine in potem za dolgo časa izginil, bi filmi, kot so *Stereotip* (D. Kozole, 1997), *V leru*, *Temni angeli usode* (Sašo Podgoršek, 1999), *Jebiga in Poker*, morda res lahko veljali za posmodernistične. Vendar le v tem že zelo zljajnanem pomenu zamenjave “velikih” zgodb z “majhnimi”, poljubnega mešanja “visoke” in “nizke” kulture (ali bolje, norčevanja iz prve v prid afirmiranja druge) ter kanibaliziranja žanrov. Po Cvitkovičevem *Kruhu in mleku*, z **levom prihodnosti**, ki ga je leta 2001 osvojil na beneškem festivalu, najuspešnejšem slovenskem filmu v zadnjem obdobju, so se oglasili resnejši toni v *Predmestju* (2004) Vinka Möderndorferja, ker si trije deklasiranci in seksualni frustriranci iščejo uteho v ksenofobiji. Prav tako trditev o oglašanju resnih tonov velja tudi za *Ruševine* (2004) Janeza Burgerja, estetsko ambicioznem filmu, ki se dogaja med gledališkimi igralci oziroma na tanki liniji, kjer se njihovo fiktivno življenje na odru prepleta z njihovimi medsebojnimi odnosi, ki jih nažira ljubosumje.

K “novosti” slovenskega filma v zadnjem desetletju bi nemara lahko prišteli tudi dejstvo, da je večina filmov nastala po izvirnih scenarijih (med prvenci pa skoraj vsi), in le redki po literarnih predlogah, ki pa so jih režiserji sami ali v sodelovanju s pisateljem scenariščno predelali. Sicer pa je bila literatura navzoča le še prek pisateljev, ki so napisali izvirne scenarije, in režiserjev, ki so tudi literati oziroma komediografi (Metod Pevec – *Carmen*, *Pod njenim oknom*, Branko Djurić – *Kajmak in marmelada*, Vinko Möderndorfer – *Predmestje*). Če omenjeno dejstvo vidimo kot enega izmed dejavnikov “novosti” slovenskega filma, tedaj predvsem v luči njegove zgodovine, v kateri je bila literatura (bodisi prek samih del ali pisateljev scenaristov) veliko bolj navzoča kot v zadnjem obdobju. Filmske zveze z literaturo so tudi v svetovni kinematografiji bolj ali manj splošen, predvsem pa niti najmanj problematičen pojav. Toda na Slovenskem so bile prav to, vendar le v očeh filmskih kritikov, še najbolj pa samih pisateljev in celo literarnih teoretikov in filozofov, ki so na veliko problematizirali odvisnost slovenskega filma od literature. Slovenski film pa je prav z adaptiranjem literarnih del dosegel nekaj vrhuncev (*Kekec*, *Ples v dežju*, *Balada o trobenti in oblaku*, *Tistega lepega dne*, *Rdeče klasje*, *Cvetje v jeseni* – če omenimo samo tiste filme, ki so nastali do konca šestdesetih in začetka sedemdesetih let, ko se je



► Splav meduze

najbolj razmahnilo razpravljanje o odnosu med filmom in literaturo). In povrh tega je že Hladnikov *Ples v dežju* (1961) dokazal, da adaptiranje literarnega dela ni prav nobena ovira, da film ne bi mogel biti “avtorski” (kolikor je pač filmski *auteur*, po eni od starejših definicij, tisti, ki želi “nekaj povedati” in ustvari tudi ali predvsem neko svojo filmsko formo).

V zadnjem desetletju so bili najuspešnejši filmi res posneti po izvirnih scenarijih, in ne po literarnih delih, vendar to najbrž ni glavni razlog za njihovo uspešnost. Še posebej, ker so nekateri scenariji teh filmov takšni, kot da bi bili prevodi trivialne literature, kakršne v slovenskem lepovljstvu res ni prav veliko (ali je vsaj do nedavnega ni bilo). Edini izjemi sta Šterkova filma (*Ekspres, ekspres* ter *Ljubljana*), ki pa sta tudi narejena tako, kot da nimata scenarija, oziroma kot da ta ni tako pomemben kot sama ideja filma. Za preostale filme pa torej velja, da bi namesto izvirnih scenarijev mirno lahko imeli literarne predloge. Ampak jih nimajo, kar pomeni dvojje. Prvič, da so scenariji v estetskem pogledu že lahko takšni, kot da bi prepisovali trivialno literaturo, toda režiserji, naj so jih napisali sami ali pri njih sodelovali, so po njih posneli uspešne filme, ne da bi si pomagali s kakšnim literarnim delom, kar je morda samo še okrepilo vtis “avtonomije” filma. In drugič, da je slovenski film prav s tem opiranjem na trivialne zgodbe, črno kroniko, rok in pop zvezde, oglaševalske spote in popularne televizijske oddaje šele v zadnjem desetletju tudi sam zares postal oblika množične kulture.

Zdene Vrdlovec

Slovenian Film in the Last Decade



Cheese And Jam



Outsider



Last Supper



Porno Film



Idle Running

The last decade (1995-2005) in the history of Slovenian film definitely has its own peculiarities and characteristics, which do not have much to do with the fact that this period corresponds to the existence of the independent Slovenian state (which attained its independence in 1991). Of course, there are some connections, since together with the former political regime the almost 50 year-old cinematographic model, based on the national film producer Viba Film, which in turn enjoyed the total support by the state and thus this meant that it was not possible to make a film without it, also fell apart. In the new state Viba Film lost its jurisdictions as a producer and became a “technical resource”; a modern film studio, which works on the major part of the Slovenian production. “Independent” film producers are responsible for the production and they apply with their projects to the national Film Fund, which decides whether to support the projects or not, and then co-finances the selected projects with a major share, which sometimes even means the whole budget of the film. The Slovenian National Television is an important co-producer (and sometimes even the main producer); and the fourth factor are the so-called “one-time projects”, which means the films produced and filmed (more and more often with a digital camera) independently of both national institutions, the Film Fund and the Slovenian National Television, but then the Film Fund usually (by co-financing the enlargement of the film) makes it possible for these films to be shown in the cinemas.

This briefly outlined institutional basis of the contemporary Slovenian film most surely brought about some of its peculiarities and characteristics (in view of its history), primarily the fact that there are 27 debutants among the 36 directors of 49 films, shot between 1995 and 2005 – in no other ten-year period of the Slovenian film were there so many debutants. Furthermore, 25 films, created in four years between 2000 and 2003, is a record number; and this record in terms of production was not brought about by more resources, provided by the Film Fund – exactly the opposite: it was the consequence of low budgets (at least in comparison to the European standards) and partly the new forms of independent production, not reliant on the Fund’s resources.

The most important characteristic of the Slovenian film in the last period is definitely the fact that perhaps in hardest conditions than ever before, in competition with the massive presence of Hollywood, it won over the Slovenian audience and even gained international recognition (with awards at the festivals and television broadcasts and cinema projections in the European countries). There are seven Slovenian films among the biggest box office hits: Cheese And Jam (with 150.000 viewers the “hit of the decade”), Outsider, The Last Supper, Porno Film, Idle Running – these films were more successful than even the European hit like The Fabulous Destiny of Amélie Poulain and the famous American film Pulp Fiction; and Fuckit and What Now, Luka? were seen by more viewers than the infamous Blair Witch Project.

This extraordinary phenomenon in the history of Slovenian film – 22 debuts (Socializing the Bull? was filmed by two directors and the omnibus Desperado Tonic by four directors) in the last ten years – could easily justify the attribute of the “new” Slovenian film by itself. But besides this, these very debuts contributed to the reaffirmation of Slovenian film at home and to its international success, which is proved by the information on the number of viewers and by the

awards at the international festivals (especially for Bread And Milk and Express Express).

Most debuts were filmed by the younger generation of directors and the protagonists of even a greater majority of films are young (even of films that were not filmed by the young directors); the only exceptions are Herzog, *The Rift*, *Bread And Milk*, *Cheese And Jam* and *Suburbs*. But what is more important than the age of the protagonists is that they are mostly outcasts: a bum and a drug addict (*Carmen*, Metod Pevec, 1995), a Bosnian teenager and his punk friends in Ljubljana (*Outsider*, Andrej Košak, 1997), a young couple that lives on a train (*Express Express*, Igor Šterk, 1997), an old student in the student's home (*Idle Running*, Janez Burger, 1999), idle loiterers (*Fuckit*, Miha Hočevar, 2000), an alcoholic and his addict son (*Bread And Milk*, Jan Cvitkovič, 2001), a prostitute and a lunatic (*The Last Supper*, Vojko Anzeljc, 2001), an immigrant and his criminal friend (*Amir*, Miha Čelar, 2002), a drug addict and his self-sacrificing sister (*Blind Spot*, Hanna A. W. Slak, 2002), the unemployed Bosnian on the edge of crime (*Cheese And Jam*, Branko Djurić, 2003), a group of young delinquents (*Here And There*, Mitja Okorn, 2004) and the provincial subtenants in a city apartment (*Bullets Miss the Fool*, Mitja Novljan, 2004). These marginal protagonists appear not only in debuts, but also in second films: petty criminals and Ukrainian prostitutes (*Porno Film*, Damjan Kozole, 2000), gamblers and criminals (*Poker*, Vinci Anžlovar, 2001), young delinquents (*Rascals!*, Miran Zupanič, 2001), a student who trades his books for rave parties and pills (*Ljubljana*, Igor Šterk, 2002), prisoners (*Headnoise*, Andrej Košak, 2002), smugglers of fugitives (*Spare Parts*, Damjan Kozole, 2003) and a writer of funeral speeches (*Gravehopping*, Jan Cvitkovič, 2005).

So, along with the “new” film, a true “poetics of outcasts” developed, which is very diverse since the choice of outcasts themselves does not yet determine the style, genre or aesthetic quality. As far as the genre is concerned, it is true that half of these films are comedies, but already some of these touch upon more or less realistic problems (for example, *Idle Running*, *Porno Film* and *Cheese And Jam*); and one of them (*Express Express*) stands out as the reinvention of silent film. The other half is made up of dramas, some of them with elements of love stories (*Carmen*, *Outsider*, *Headnoise*) and crime (*Poker*, *Rascals!* and *Spare Parts*). But only a few of them attained the sharpness or radicalism, which could stem from the motives of the edge of society or the existential loss (besides *Bread And Milk* perhaps only *Headnoise*, *Blind Spot* and *Suburbs* in individual scenes). These very forms and motives of outcasts are also the elements through which the Slovenian film (with *Porno Film* and *Spare Parts*) focused on the Slovenian “transition” reality (“transition” in the sense of the transformation into a capitalist society) and the new status of Slovenia as an independent state, freed from the former Yugoslavia; the latter not directly, but metaphorically in *Outsider* and comically in *Cheese And Jam*, the films which were the greatest hits of this period.

When Matjaž Klopčič, one of the most prominent “old boys” of the Slovenian film, entitled his debut *A Nonexistent Story* (1967), it, of course, did not mean that his film is “without a story” or that “nothing happens in it”; it only meant that his story about a erratic escape of a migrant worker was told in a dissociated and fragmented way, which was, at that time, appropriate for a modern anti-hero who asks himself where and who he is at all. In this sense the title of Klopčič’s film is



Bread And Milk



Socializing the Bull



Express Express



Amir



Rascals!



Gravehopping



The Raft of Medusa



Blossoms in Autumn



Kekec



Dance in the Rain



characteristic enough of the Slovenian film modernism of the sixties, as well as *Idle Running* could stand as a title of many other films from the end of the nineties. Especially those films, whose “lack of a story” does not mean a collection of lost, erratic and anxious existences that see nothing but a desert everywhere, but a merry base for all kinds of stories and, even more likely, inconsequential events. Could we refer to these films as “postmodernist”? In view of the fact that the postmodern spirit manifested itself for the first time in Slovenian film in *The Raft of Medusa* (1980) by Karpo Godina and then disappeared for a long time, films like *Stereotype* (Damjan Kozole, 1997), *Idle Running*, *Dark Angels of Destiny* (Sašo Podgoršek, 1999), *Fuckit and Poker* could perhaps really be referred to as postmodernist, but only in that already very abused sense of trading “big” stories for “small” ones, optional mixing of “high” and “low” cultures (or, even better, making a fool out of the former to affirm the latter), and cannibalising the genres. After Cvitkovič’s *Bread And Milk*, which won the **Lion of the Future Award** at the 2001 Venice Festival and which is the most successful Slovenian film of the last period, the more serious overtones of Vinko Möderndorfer’s

Suburbs, where three degraded sexually frustrated men seek comfort in xenophobia, come to light, as well as those of Janez Burger's *Ruins* (2004), an aesthetically ambitious film, which takes place among theatre actors or on the thin line where their fictional life on the stage intertwines with their interpersonal relationships, beset by jealousy.

Another aspect of the "newness" of the Slovenian film in the last decade could perhaps be the fact that most films were made after original scripts (and almost all of the debuts), and only some of them were based on literary works, which the directors made into scripts, by themselves or in cooperation with the writer. Otherwise literature was only present through writers, who wrote the original scripts, and directors, who are also writers or comedy writers (Metod Pevec – *Carmen*, *Beneath Her Window*, Branko Djurić – *Cheese And Jam*, Vinko Möderndorfer – *Suburbs*). If we take the aforementioned fact as one of the characteristics of the "newness" of the Slovenian film, then this is especially true in light of its history, where literature (either through works themselves or through writers-screenwriters) was truly far more prominent than in the last period. In the world cinematography the connections between films and literature are more or less a general and definitely a non-problematic occurrence; however, in Slovenia these connections were problematic, but only in the eyes of film critics and even more prominently in the eyes of writers and even literary theoreticians and philosophers, who made a big problem out of the dependence of Slovenian film on literature. However, Slovenian film reached some of its peaks with the adaptation of literary works (Kekec, *Dance in the Rain*, *The Ballad of the Trumpet and the Cloud*, *That Beautiful Day*, *Red Wheat*, *Blossoms in Autumn* – if we mention only those films, made until the end of the Sixties and the beginning of the Seventies, when the discussions of the relationships between films and literature were in full swing). And, besides, already Hladnik with his *Dance in the Rain* (1961) proved that adapting a literary work is not problematic at all in the sense that the film could not be "authorial" if it is an adaptation (in the sense that the film auteur is, according to one of the older definitions, the one who wants to "tell something" and also or above all invents his or her own film form).

In the last decade the most successful films were really filmed after original scripts, not after literary works, but that is probably not the main reason for their success. Especially because some of the scripts for these films read like translations of trivial literature, and there is not much trivial literature in Slovenian (or, at least, not until recently). The only exceptions are Šterk's films (*Express Express*, *Ljubljana*), which are also made as if they did not have a script or as if the script was not as important as the idea for the film itself. Thus, other films could well be based on literary works instead of on original scripts. But they are not, which means two things. First, the scripts, in the aesthetic sense, may well be like rewrites of trivial literature; but the directors, regardless of whether they wrote them themselves or cooperated in the process of writing them, made successful films without basing their work on literature, which perhaps only strengthened the impression of the "autonomy" of the film. And second, that with this very fact – that it is based on trivial stories, newspaper articles, rock and pop stars, advertisements and popular television shows – Slovenian film only in the last decade actually became a form of popular culture.

by Zdene Vrdlovec

► *The Raft of Medusa*

Distribucija&gledanost

Distribution&Ratings





Kajmak in marmelada



Nikogaršnja zemlja



Zadnja večerja



Pod njenim oknom



Sladke sanje

Distribucija in gledanost

Leta 2005 je v Sloveniji močno upadel obisk kinematografov, kar je razvidno tudi iz števila gledalcev slovenskih filmov. S strani distributerjev in prikazovalcev naj bi bil razlog v nekomunikativnosti slovenskih filmov zadnjega obdobja, vendar je pri tem kot protiargument gotovo treba upoštevati, da so se navade in kinematografska kultura z novimi tehnologijami in sodobnimi prikazovalskimi infrastrukturami bistveno spremenile ter da se gledanosti kot protiutež postavlja evropska in festivalska afirmacija novih slovenskih filmov. Če pogledamo v bližnjo in malce bolj oddaljeno zgodovino, pa je nedvoumno, da imajo v poprečju največ gledalcev komedije in otroški filmi, z nekaj častnimi izjemami.

Gledanost slovenskega filma na velikem platnu

Po podatkih iz statistike Cenexa so filmi nastali s pomočjo Filmskega sklada v kinematografe v obdobju 2001–2005 privabili skoraj 500 tisoč gledalcev. Ob relativno visokem odstotku gledanosti, ki ga v zadnjem obdobju dosega slovenski film, je treba omeniti, da več kot polovica tega izkupička (305 tisoč gledalcev) pripada trem uspešnicam, filmom *Kajmak in marmelada*, *Nikogaršnja zemlja* in *Zadnja večerja*. Najizrazitejša uspešnica tega obdobja je bil nedvomno film *Kajmak in marmelada*, ki ga je videlo več kot 155 tisoč slovenskih gledalcev. *Kajmak in marmelada* je hkrati dosegel največjo gledanost med filmi, katerih produkcijo oziroma povečavo na 35-mm filmski trak je sofinanciral Filmski sklad. Med filmi, ki jih je Filmski sklad sofinanciral z večjim deležem, pa je na prvem mestu po gledanosti film *Sladke sanje* s skoraj 20 tisoč gledalci. Sledi mu film *Odgrobadogroba*, ki ga je lani v prvem letu distribucije videlo več kot 14 tisoč gledalcev in še nadaljuje distribucijo.

Kajmak in marmelada se po gledanosti uvršča tudi med 10 najbolj gledanih filmov v Sloveniji po osamosvojitvi, in sicer na sedmo mesto. Daleč največjo gledanost je v tem obdobju dosegel *Titanik*, ki si ga je od leta 1998, ko je prišel v distribucijo, ogledalo 411 tisoč gledalcev. To je več gledalcev, kot sta jih imela drugouvrščena *Troja* in tretjevrščeni *Harry Potter in kamen modrosti* skupaj. Med 150 najbolj gledanimi filmi po letu 1990 je še 6 filmov slovenske produkcije oziroma koprodukcije, med njima sta dva filma iz zadnjega petletnega obdobja, in sicer *Nikogaršnja zemlja* in *Zadnja večerja*.

Tabela 4: Razvrstitev slovenskih filmov v obdobju 2001–2005 po gledanosti

uvrstitev	naslov filma	leto distribucije	število gledalcev v Sloveniji
1	Kajmak in marmelada	2003	155.062
2	Nikogaršnja zemlja	2001	87.210
3	Zadnja večerja	2001	63.208
4	Pod njenim oknom	2003	38.724
5	Sladke sanje	2001	19.738
6	Zvenenje v glavi	2002	19.169
7	Odgrobadogroba	2005	14.504
8	Sivi kamion rdeče barve	2005	13.995
9	Rezervni deli	2003	13.740
10	Varuh meje	2002	12.878
11	Šelestenje	2002	12.784
12	Ljubljana	2002	10.423
13	Na planincih	2003	9.840
14	Amir	2002	8.333
15	Poker	2001	8.175
16	Peterka: leto odločitve	2003	8.054
17	Predmestje	2004	4.904
18	Ruševine	2004	4.259
19	Poletje v zlati dolini	2004	4.176
20	Slepa pega	2002	3.307
21	Ljubljana je ljubljena	2005	3.151
22	Dobro urejeni mrtveci	2005	2.685
23	Norega se metek ogne	2005	1.911
24	Desperado Tonic*	2005	581
25	Zgodba gospoda P. F. *	2002	646
26	Lilijina zgodba	2003	479
27	Pesnikov portret z dvojnikom*	2003	196
	Uglaševanje		v distribuciji v letu 2006

◀ **Vir podatkov:**

Cenex in Filmski sklad Slovenije – j. s.

Opomba:

* omejena distribucija.

Tabela 5: Najbolj gledani filmi v Sloveniji po letu 1990

uvrstitev	naslov filma	leto distribucije	število gledalcev v Sloveniji
1	Titanik	1998	411.373
2	Troja	2004	187.454
3	Harry Potter in kamen modrosti	2001	173.999
4	Jurski park	1993	167.720
5	Kremenčkovi	1994	159.412
6	Bean	1997	155.158
7	Kajmak in marmelada	2003	155.062
8	Levji kralj	1994	151.149
9	Gospodar prstanov 1	2002	146.649
10	Forrest Gump	1994	143.476
36	Outsider	1997	90.954
43	Nikogaršnja zemlja	2001	87.210
106	Zadnja večerja	2001	63.208
109	Babica gre na jug	1993	62.592
134	Porno film	2000	54.915
138	V Ieru	1999	54.084

◀ **Vir podatkov:**

Cenex.

Filmi na televiziji in njihova gledanost

Kanal A v letih 1
2001–2005 ni predvajal
nobenega filma nastalega
v tem obdobju,
ostale TV hiše pa niso
zajete v analizo

V obdobju 2001–2005 sta televizijski hiši TV Slovenija in POP TV¹ prikazali 12 filmov iz slovenske produkcije oziroma koprodukcije, ki so nastali v zadnjih petih letih.

Enako kot v kinematografih je imel tudi med predvajanimi filmi na televiziji najboljše občinstvo film *Kajmak in marmelada*, ki si ga je v premiernem predvajanju ogledalo 339.700 gledalcev, starejših od 10 let oziroma 43 % vseh takrat zbranih gledalcev pred malimi zasloni. S 307.651 gledalci mu sledi film *Zadnja večerja*, ki si ga je ogledalo 38,7 % vseh takrat pred zasloni zbranih gledalcev. Tretje mesto zaseda film *Nikogaršnja zemlja*. V premiernem prikazovanju si je ta film ogledalo 307.400 gledalcev, starejših od 10 let oziroma 44 % vseh v tistem času zbranih gledalcev pred TV-sprejemnikom. Najnižjo gledanost sta imela film *Peterka: leto odločitve* in *Slepa pega*.

Tabela 6: Predvajani slovenski filmi nastali v letih 2001–2005 na TV Slovenija in POP TV in njihova gledanost

Vir podatkov: ►
za TV SLO:
Evidenca predvajalnega
programa RTV Slovenija.
Merjenje gledanosti:
AGB Nielsen Media
Research, panelni vzorec
450 gospodinjstev,
starost nad 10 let.
Za POP TV:
Pro Plus.
Merjenje gledanosti:
AGB Nielsen Media
Research, starost nad 10 let.

film	program	datum	začetni čas	gledanost		delež gledalcev, %
				%	št. gledalcev	
Kajmak in marmelada	SLO 1	1. 1. 2005	21:00	18,9 %	339.700	43 %
Zadnja večerja	POP TV	27. 12. 2003	20:00	17,4 %	307.651	38,7 %
Nikogaršnja zemlja	SLO 1	3. 3. 2004	20:00	17,4 %	307.400	44 %
Pod njenim oknom	SLO 1	5. 1. 2005	20:00	14,6 %	262.800	37 %
Delo osvobaja	SLO 1	29. 12. 2004	20:00	12,7 %	227.500	34 %
Varuh meje	SLO 1	22. 10. 2003	20:02	12,2 %	216.600	30 %
Rezervni deli	SLO 1	3. 11. 2004	20:00	10,5 %	188.800	27 %
Šelestenje	SLO 1	31. 3. 2004	20:12	8,4 %	148.200	23 %
Zvenenje v glavi	SLO 1	28. 4. 2004	20:00	7,4 %	130.600	23 %
Ljubljana	SLO 1	17. 12. 2003	20:00	6,9 %	123.100	18 %
Slepa pega	SLO 1	25. 2. 2004	20:00	4,2 %	73.900	11 %
Peterka: leto odločitve	SLO 2	20. 3. 2005	17:01	3 %	54.700	11 %

Distribution and ratings

In 2005 the number of cinema viewers in Slovenia decreased noticeably, which is also reflected in the number of viewers of Slovenian films. The distributors and exhibitors claim that the reason is the lack of communication on the part of the Slovenian films from the last period, but the fact that the habits and the cinema culture with new technologies and contemporary theatre infrastructure has changed radically has to be taken into account, as well as the fact that in spite of the ratings the new Slovenian films have managed to assert themselves in Europe and at the festivals. If we look into the recent or more distant history, it is certain that on average comedies and children's films have the highest ratings, with some welcome exceptions.

The ratings of Slovenian films on the big screen

According to the information, derived from the statistics of the Cenex company, the films made with aid of the Film Fund brought almost 500.000 viewers into the cinemas between 2001 and 2005. When mentioning the relatively high percentage of viewers attracted into the cinemas by the Slovenian film lately, it has to be emphasized that more than half of this number of viewers (305.000) was brought into the cinemas by three hits, the films *Cheese and Jam*, *No Man's Land* and *The Last Supper*. Without a doubt, the biggest hit of this period was *Cheese and Jam*, seen by more than 155.000 Slovenian viewers. At the same time, *Cheese and Jam* was the most successful film in comparison to the ratings of all the films, whose production or blow-up to 35mm was co-financed by the Film Fund. With almost 20 thousand viewers *Sweet Dreams* was the biggest hit among the films which received a major co-financing share from the Film Fund. It is followed by *Gravehopping*, seen by more than 14 thousand viewers in the first year of distribution which still continues.



Cheese and Jam



No Man's Land



The Last Supper



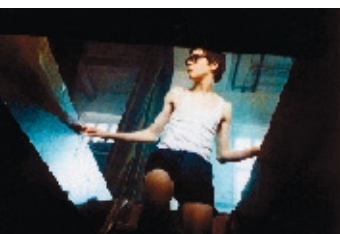
Beneath her Window

Table 4: the ratings of Slovenian films in the period from 2001 to 2005

place	film	year of distribution	the number of viewers in Slovenia
1	<i>Cheese and Jam</i>	2003	155.062
2	<i>No Man's Land</i>	2001	87.210
3	<i>The Last Supper</i>	2001	63.208
4	<i>Beneath her Window</i>	2003	38.724
5	<i>Sweet Dreams</i>	2001	19.738
6	<i>Headnoise</i>	2002	19.169
7	<i>Gravehopping</i>	2005	14.504
8	<i>Red Coloured Grey Truck</i>	2005	13.995
9	<i>Spare Parts</i>	2003	13.740
10	<i>Guardian of the Frontier</i>	2002	12.878
11	<i>Rustling Landscapes</i>	2002	12.784
12	<i>Ljubljana</i>	2002	10.423
13	<i>In the Mountains</i>	2003	9.840

► **Source of information:**

the Cenex company
and Slovenian Film Fund – a Public Fund



Sweet Dreams



Peterka: the Year of Decision



Suburbs

Note: imited *
ldistribution

place	film	year of distribution	the number of viewers in Slovenia
14	Amir	2002	8.333
15	Poker	2001	8.175
16	Peterka: the Year of Decision	2003	8.054
17	Suburbs	2004	4.904
18	Ruins	2004	4.259
19	Summer in the Golden Valley	2004	4.176
20	Blind Spot	2002	3.307
21	Ljubljana the Beloved	2005	3.151
22	Well Tempered Corpses	2005	2.685
23	Bullets Miss the Fool	2005	1.911
24	Desperado Tonic*	2005	581
25	The Story of Mr. P. F. *	2002	646
26	Lily's Story	2003	479
27	A Portrait of the Poet with a Double	2003	196
	Tuning		Distributed in 2006

As far as the number of viewers is concerned, Cheese and Jam is also among the top 10 films in Slovenia after the attainment of its independence in 1991, taking the 7th place. By far the best ratings in this period were achieved by Titanic, which was seen by 411.000 viewers since 1998, when its distribution started. That means more viewers than the second best Troy and the third best Harry Potter and the Sorcerer's Stone taken together. 6 more films, produced or co-produced by Slovenia after 1990, are among 150 films with the largest number of viewers; two of them were filmed in the last five-year period: No Man's Land and The Last Supper.

Table 5: the films with the best ratings in Slovenia after 1990

Source of information: ►
the Cenex company.

place	film	year of distribution	the number of viewers in Slovenia
1	Titanic	1998	411.373
2	Troy	2004	187.454
3	Harry Potter and the Sorcerer's Stone	2001	173.999
4	Jurassic Park	1993	167.720
5	The Flintstones	1994	159.412
6	Bean	1997	155.158
7	Cheese and Jam	2003	155.062
8	The Lion King	1994	151.149
9	The Lord of the Rings 1	2002	146.649
10	Forrest Gump	1994	143.476
36	Outsider	1997	90.954
43	No Man's Land	2001	87.210
106	The Last Supper	2001	63.208
109	Grandma Goes South	1993	62.592
134	Porno Film	2000	54.915
138	Idle Running	1999	54.084

Films broadcast on television and their ratings

In the period between 2001 and 2005 the television stations TV Slovenia and POP TV² showed 12 films produced or co-produced by Slovenia, filmed in the last five years.

Similarly to the cinema ratings, the largest number of viewers saw the film Cheese and Jam (seen by 339.700 viewers at its premiere, aged over 10 years, or 43 % of all viewers at that time). The film The Last Supper, seen by 307.651 viewers or 38,7 % of all viewers at that time takes the second place. The third place is taken by the film No Man's Land. At its premiere it was seen by 307.400 viewers aged over 10 years or 44 % of all viewers at that time. The films Peterka: the Year of Decision and Blind Spot had the lowest ratings.

2 In the period between 2001 and 2005, the television station Kanal A has not broadcast any films, made in this period; and other television stations have not been taken into account by this analysis.

Table 6: the films, made between 2001 and 2005, broadcast on the Slovenian National Television (SLO 1 and SLO 2) and POP TV, and their ratings

film	channel	date	starting time	the ratings		the percentage of viewers
				%	the number of viewers	
Cheese and Jam	SLO 1	1. 1. 2005	21:00	18,9 %	339.700	43 %
The Last Supper	POP TV	27. 12. 2003	20:00	17,4 %	307.651	38,7 %
No Man's Land	SLO 1	3. 3. 2004	20:00	17,4 %	307.400	44 %
Beneath her Window	SLO 1	5. 1. 2005	20:00	14,6 %	262.800	37 %
Labour Equals Freedom	SLO 1	29. 12. 2004	20:00	12,7 %	227.500	34 %
Guardian of the Frontier	SLO 1	22. 10. 2003	20:02	12,2 %	216.600	30 %
Spare Parts	SLO 1	3. 11. 2004	20:00	10,5 %	188.800	27 %
Rustling Landscapes	SLO 1	31. 3. 2004	20:12	8,4 %	148.200	23 %
Headnoise	SLO 1	28. 4. 2004	20:00	7,4 %	130.600	23 %
Ljubljana	SLO 1	17. 12. 2003	20:00	6,9 %	123.100	18 %
Blind Spot	SLO 1	25. 2. 2004	20:00	4,2 %	73.900	11 %
Peterka: the Year of Decision	SLO 2	20. 3. 2005	17:01	3 %	54.700	11 %

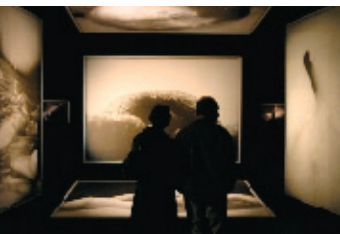
◀ **Source of information:**
for the Slovenian National Television:
the records of the broadcasting of RTV Slovenia. Ratings measurement: AGB Nielsen Media Research, a sample of 450 households, age of viewers more than 10 years.
For POP TV:
Pro Plus. Ratings measurement: AGB Nielsen Media Research, age of viewers more than 10 years.

In the period between 2001 and 2005, the television station Kanal A has not broadcast any films, made in this period; and other television stations have not been taken into account by this analysis.

UspehiTheSuccesses



Lecce: posebna nagrada žirije | *Lecce: the Special Jury Award*



Uglaševanje
Tuning



Delo osvobaja
Labour Equals Freedom

Festivalski uspehi

V letu 2005 so slovenski filmi, ki jih je sofinanciral Filmski sklad, dosegli številne festivalske uspehe, med katerimi omenimo nagrado za najboljši film *Uglaševanju* na 54. mednarodnem filmskem festivalu Manheim – Heidelberg, nagrado za najboljši prvi ali drugi celovečerni film za film *Odgrobadogroba* na 53. mednarodnem filmskem festivalu v San Sebastianu, kjer je film tudi doživel svetovno premiero, nagrado za najboljšega igralca Petru Musevskemu v filmu *Delo osvobaja* na 11. sarajevskem mednarodnem filmskem festivalu. Najpomembnejše festivalske nagrade je leta 2005 prejel film *Odgrobadogroba* (23. filmski festival Torino, Filmski festival Cottbus: glavna nagrada za najboljši celovečerni film, 21. filmski festival Varšava: nagrada CentEast za najboljši film), med drugim tudi nagrado za najboljši slovenski film na 8. festivalu slovenskega filma v Portorožu.

Successes at the festivals

In 2005 the Slovenian films co-financed by the Film Fund were very successful at many festivals; the film Tuning received the Award for Best Film at the 54th International Film Festival Manheim – Heidelberg, Gravehopping received the Award for Best First or Second Feature Film at the International Film Festival in 53th San Sebastian, where it also had its world premiere, and the Award for Best Actor at the 11th International Film Festival in Sarajevo went to Peter Musevski for his role in Labour Equals Freedom. Gravehopping (23rd Film Festival Torino, The Cottbus Film Festival: the Main Award for Best Feature Film, 21st Film Festival Warsava: CentEast Award for Best Feature Film) received the most important festival awards in 2005, including the Award for Best Slovenian Film at the 8th Festival of Slovenian Film in Portorož.

Odgrobadogroba ►
Gravehopping



Izbor nagrad na mednarodnih filmskih festivalih 2001–2005

The selection of awards at the international Film Festival between 2001–2005

Nagrade | Awards

Celovečerni filmi | *Feature films*

Kruh in mleko | *Bread and Milk*

režija Jan Cvitkovič | *directed by Jan Cvitkovič*

- Beneški filmski festival, 2001, Italija: lev prihodnosti – najboljši celovečerni prvenec | *The Venice Film Festival, 2001, Italy: Lion of the Future – Best First Feature Film Award*
- Filmski festival Cottbus 2001, Nemčija: posebna nagrada žirije, posebna omemba FIPRESCI, posebna omemba občinstva, nagrada filmskih klubov Don Quijotte | *The Cottbus Film Festival 2001, Germany: the Special Jury Award, the International Federation of Film Clubs Don Quijotte Award, the FIPRESCI Special Mention, a Special Audience Mention*
- Ljubljanski mednarodni filmski festival, 2001, Slovenija: nagrada vodomec za najboljši film | *the Ljubljana International Film Festival, 2001, Slovenia: the Kingfisher Award for Best Film*
- Filmski festival Bratislava, 2001, Slovaška: nagrada za najboljšo moško vlogo – Peter Musevski in posebno priznanje žirije FIPRESCI | *the Bratislava Film Festival, 2001, Slovakia: Peter Musevski – the Award for Best Actor, the FIPRESCI Jury Special Mention*
- Filmski festival Mostra de Valencia 2002, Valencia, Španija: nagrada za najboljšega igralca – Peter Musevski | *the Mostra de Valencia 2002 Film Festival, Valencia, Spain: the Award for Best Actor for Peter Musevski*

Sladke sanje | *Sweet Dreams*

režija Sašo Podgoršek | *directed by Sašo Podgoršek*

- La Mostra de Valencia, Španija, 2001: zlata palma za najboljši film | *La Mostra de Valencia Festival, Spain, 2001: the Golden Palm for Best Film*
- Filmski festival Braunschweig, 2002, Nemčija: nagrada HEINRICH za najboljši prvenec ali drugi film | *the Braunschweig Film Festival, 2002, Germany: the HEINRICH Award for Best First or Second Film*
- 4. festival slovenskega filma, Portorož, 2001: najboljši celovečerni film, najboljši scenarij, nagrada žirije Društva slovenskih filmskih kritikov | *the 4th Festival of Slovenian Film, Portorož, 2001: Best Feature Film, Best Script, the Award of the Jury of the Association of Slovenian Film Critics*
- Festroia filmski festival, Setubal, Portugalska, 2002: nagrada FIPRESCI | *the Festroia Film Festival, Setubal, Portugal, 2002: the FIPRESCI Award*



Kruh in mleko
Bread and Milk



Sladke sanje
Sweet Dreams



Zadnja večerja
The Last Supper



Oda Prešernu
Ode to the Poet



Poker



Barabe!
Rascals!

Zadnja večerja | *The Last Supper*

režija Vojko Anzeljc | *directed by Vojko Anzeljc*

- Mednarodni filmski festival Sochi 2001, Sochi, Rusija: posebna omemba festivalske žirije | *the Sochi International Film Festival 2001, Sochi, Russia: a Special Mention of the Festival Jury*
- Festival Love is Folly, 2001, Sofija, Bolgarija: nagrada za najboljšega igralca, nagrada bolgarskih filmskih kritikov | *the "Love is Folly" Festival 2001, Sofia, Bulgaria: the Best Actor Award, the Bulgarian Film Critics Award*
- 25. Sao Paulo mednarodni filmski festival, Brazilija, 2001: nagrada občinstva za najboljši tujejezični film | *the 25th Sao Paulo International Film Festival, Brasil, 2001: the Audience Award for Best Foreign Language Film*
- 15. filmski festival Braunschweig, Nemčija, 2001: nagrada občinstva za najbolj popularni prvenec | *the 15th Braunschweig Film Festival, Germany, 2001: the Audience Award for the Most Popular First Film*
- Mednarodni filmski festival Rim, Italija, 2002: častna omemba žirije | *the Rome International Film Festival, Italy, 2002: a Special Jury Mention*
- DC Neodvisni filmski festival in market, Washington, ZDA, 2002: velika nagrada žirije | *the DC Independent Film Festival and Market, Washington, USA, 2002: the Main Jury Award*
- Filmski festival Durango, ZDA, 2002: najboljša komedija | *the Durango Film Festival, USA, 2002: the Award for Best Comedy*
- 35. WorldFest-Houston, ZDA, 2002: Golden Remi nagrada v kategoriji komedije | *the 35th WorldFest-Houston, USA, 2002: the Golden Remi Award for the category of comedy*
- GoEast Festival vzhodnoevropskega filma, Nemčija, 2002: nagrada za režijo | *the GoEast Festival of Eastern European Film, Germany, 2002: the Award for Best Direction*
- 3. Bare Bones mednarodni filmski festival, ZDA, 2002: najboljši film po izboru občinstva, najboljši tujejezični film | *the 3rd Bare Bones International Film Festival, USA, 2002: the Best Foreign Language Film according to the audience*

Oda Prešernu | *Ode to the Poet*

režija Martin Srebotnjak | *directed by Martin Srebotnjak*

- 4. festival slovenskega filma, 2001, Portorož, Slovenija: nagrada občinstva | *the 4th Festival of Slovenian Film, 2001, Portorož, Slovenia: the Audience Award*

Poker

režija Vinci Vogue Anžlovar | *directed by Vinci Vogue Anžlovar*

- 4. festival slovenskega filma, 2001, Portorož, Slovenija: nagrada za najboljša igralca – Pavel Ravnohrib in Borut Veselko, nagrada za montažo | *the 4th Festival of Slovenian Film, 2001, Portorož, Slovenia: the Award for Best Actor for Pavle Ravnohrib and Borut Veselko, the Award for Best Editing*

Barabe! | *Rascals!*

režija Miran Zupanič | *directed by Miran Zupanič*

- 4. festival slovenskega filma, 2001, Portorož, Slovenija: nagrada za najboljšo fotografijo: nagrada za kostumografijo | *the 4th Festival of Slovenian Film, 2001, Portorož, Slovenia: the Award for Best Photography, the Award for Best Costumes*

Ljubljana

režija Igor Šterk | *directed by Igor Šterk*

- 5. festival slovenskega filma, 2002, Portorož, Slovenija: nagrada za najboljšo fotografijo, nagrada za najboljšega igralca – Gregor Zorc | *the 5th Festival of Slovenian Film, 2002, Portorož, Slovenia: the Award for Best Cinematography, the Award for Best Actor for Gregor Zorc*

Varuh meje | *Guardian of the Frontier*

režija Maja Weiss | *directed by Maja Weiss*

- Berlinale – 52. mednarodni filmski festival, 2002, Berlin, Nemčija, sekcija Panorama: nagrada žirije Manfred-Salzberger | *Berlinale – the 52nd International Film Festival, 2002, Berlin, Germany, the Panorama section: the Manfred-Salzberger Jury Award*
- Miami filmski festival gejevskega in lezbičnega filma, 2002, Miami, ZDA: posebna nagrada žirije za celovečerni prvenec | *the Miami Film Festival of Gay and Lesbian Film, USA: the Special Jury Award for the First Feature Film*
- 26. mednarodni filmski festival gejevskega in lezbičnega filma San Francisco, 2002, San Francisco, ZDA: nagrada za celovečerni prvenec | *the 26th San Francisco International Film Festival of Gay and Lesbian Film, 2002, USA: the Award for First Feature Film*
- 5. festival slovenskega filma, 2002, Portorož, Slovenija: nagrada za najboljšo režijo, nagrada za najboljšo žensko vlogo – Iva Kranjc | *the 5th Festival of Slovenian Film, 2002, Portorož, Slovenia: the Award for Best Director, the Award for Best Actress for Iva Kranjc*

Zvenenje v glavi | *Headnoise*

režija Andrej Košak | *directed by Andrej Košak*

- 3. mediteranski filmski festival Cologne, 2003, Cologne, Nemčija: nagrada za najboljšo fotografijo, nagrada za najboljšo montažo, posebna nagrada žirije | *the 3rd Cologne Mediterranean Film Festival, 2003, Germany: the Award for Best Photography, the Award for Best Editing, the Special Jury Award*
- 5. festival slovenskega filma, 2002, Portorož, Slovenija: nagrada za najboljšo scenografijo, nagrada za najboljšo glasbo | *the 5th Festival of Slovenian Film, 2002, Portorož, Slovenia: the Award for Best Set Design, the Award for Best Film Score*

Šelestenje | *Rustling Landscapes*

režija Janez Lapajne | *directed by Janez Lapajne*

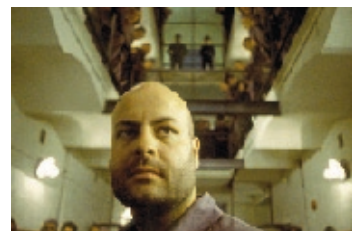
- Mednarodni filmski festival “Schermi d'Amore”, 2003, Verona, Italija: srebrna vrtnica za najboljši film (po izboru tridesetčlanske žirije mladih od 18 do 27 leta) | *The “Schermi d'Amore” International Film Festival, Verona, Italy: the Silver Rose for Best Film (according to the choice of the jury, consisting of thirty young members aged between 18 and 27)*
- 5. festival slovenskega filma, 2002, Portorož, Slovenija: nagrada za najboljši film, najboljši igralec – Gregor Zorc, najboljši film po izboru kritikov, najboljši film po izboru občinstva | *the 5th Festival of Slovenian Film, 2002, Portorož, Slovenia: the Award for Best Feature Film, the Award for Best Actor for Gregor Zorc, the Best Film according to the critics, the Best Film according to the audience*



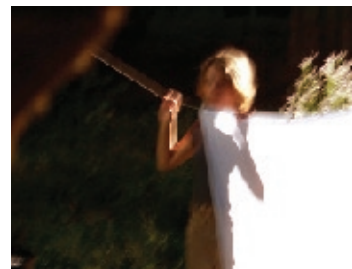
Ljubljana



Varuh meje
Guardian of the Frontier



Zvenenje v glavi
Headnoise



Šelestenje
Rustling Landscapes



Slepa pega
Blind Spot



Rezervni deli
Spare Parts



Pod njenim oknom
Beneath Her Window



Kajmak in marmelada
Cheese and Jam

Slepa pega | *Blind Spot*

režija Hanna A. W. Slak | *directed by Hanna A. W. Slak*

- Filmski festival Cottbus, 2002, Cottbus, Nemčija: nagrada mednarodnega združenja filmskih klubov (žirija FICC | IFFC), nagrada ekumenske žirije | *The Cottbus Film Festival, Germany: the Award of the International Federation of Film Clubs (the FICC | IFFC Jury), the Award of the Ecumenical Jury*
- 43. mednarodni filmski festival Thessaloniki, 2002, Thessaloniki, Grčija: nagrada za najboljšo igralko – Manca Dorrer | *the 43rd Thessaloniki International Film Festival, 2002, Greece: the Award for Best Actress for Manca Dorrer*
- 7. mednarodni filmski festival Sofia, 2003, Sofija, Bolgarija: nagrada za najboljšo režijo | *the 7th Sofia International Film Festival, 2003, Bulgaria: the Award for Best Director*

Rezervni deli | *Spare Parts*

režija Damjan Kozole | *directed by Damjan Kozole*

- Mednarodni filmski festival Sarajevo, 2003, Sarajevo, Bosna in Hercegovina: posebna nagrada žirije | *the Sarajevo International Film Festival, 2003, Bosnia and Herzegovina: the Special Jury Award*
- 6. festival slovenskega filma, Celje, 2003: nagrada za najboljši celovečerec, nagrada za najboljšo moško vlogo – Peter Musevski, nagrada za najboljšo glasbo, nagrada za najboljšo fotografijo | *the 6th Festival of Slovenian Film, Celje, 2003: the Award for Best Feature Film, the Award for Best Actor for Peter Musevski, the Award for Best Film Score, the Award for Best Photography*
- 25. mednarodni filmski festival mediteranskega filma Montpellier, 2003, Montpellier, Francija: nagrada nova, nagrada Titra film za distribucijo | *the 25th Film Festival of the Mediterranean Film, 2003, Montpellier, France: the Nova Award, the Titra Film Award for Distribution*
- Alpe Adria, Trst, Italija 2004: posebna omemba žirije | *the Alpe Adria Trieste Festival, Trieste, Italy, 2004: a Special Jury Mention*

Pod njenim oknom | *Beneath Her Window*

režija Metod Pevec | *directed by Metod Pevec*

- Ljubljanski mednarodni filmski festival "LIFFE", 2003, Ljubljana, Slovenija: posebna omemba žirije | *the Ljubljana International Film Festival "LIFFE", 2003, Ljubljana, Slovenia: a Special Jury Mention*
- 10. mednarodni filmski festival "Obrazi ljubezni", 2005, Moskva: najboljša ženska vloga – Polona Juh | *the 10th International Film Festival "Faces of Love", 2005, Moscow: the Award for Best Actress for Polona Juh*

Kajmak in marmelada | *Cheese and Jam*

režija Branko Djurić | *directed by Branko Djurić*

- 6. festival slovenskega filma, 2003, Celje, Slovenija: nagrada za najboljši film po izboru občinstva | *the 6th Festival of Slovenian Film, 2003, Celje, Slovenia: the Award for Best Film according to the audience*
- Mednarodni filmski festival Mostra de Valencia, 2004, Španija: nagrada za najboljšo moško vlogo | *the Mostra de Valencia International Film Festival, 2004, Spain: the Award for Best Actor*
- Mednarodni filmski festival, 2004, Palić, sčG: nagrada občinstva | *the Palić International Film Festival, 2004, Serbia and Monte Negro: the Audience Award*

- Filmski festival Terra di Siena, 2004, Italija: prva nagrada za najboljši film | *the Terra di Siena Film Festival, 2004, Italy: the First Prize for Best Film*

Predmestje | *Suburbs*

režija Vinko Möderndorfer | *directed by Vinko Möderndorfer*

- Mednarodni mediteranski filmski festival, 2004, Montpellier, Francija: nagrada mladega občinstva | *the International Mediterranean Film Festival, 2004, Montpellier, France: the Young Audience Award*
- 7. festival slovenskega filma, Ljubljana, 2004: nagrada za najboljši film žirije združenja slovenskih filmskih kritikov | *the 7th Festival of Slovenian Film, Ljubljana, 2004: the Award for Best Feature Film according to the Association of Slovenian Film Critics*
- 22. mednarodni filmski festival Annonay, 2005, Annonay, Francija: posebna nagrada žirije | *the 22nd Annonay International Film Festival, France: a Special Jury Award*
- Mednarodni filmski festival Alba Regia, 2005, Madžarska: najboljša moška vloga – Tadej Toš | *the Alba Regia International Film Festival, 2005, Hungary: the Award for Best Actor – Tadej Toš*
- 13. festival umetniškega filma, Trenčianske Teplice, 2005, Slovaška: nagrada za najboljšo režijo | *the 13th Art Film Festival, Trenčianske Teplice, 2005, Slovakia: the Award for Best Director*
- 12. mednarodni filmski festival Palić, 2005, Srbija: posebna nagrada mednarodnih filmskih kritikov FIPRESCI | *the 12th Palić International Film Festival, 2005, Serbia: the Special FIPRESCI International Film Critics' Award*

Fantom | *Phantom*

režija Ema Kugler | *directed by Ema Kugler*

- Mednarodni filmski festival Moondance, 2004, ZDA: nagrado Spirit of Moondance | *the Moondance International Film Festival, 2004, USA: the Spirit of Moondance Award*
- Mednarodni filmski festival Worldfest, Houston, 2004, ZDA: nagrada Golden Remi Award | *the Worldfest Houston International Film Festival, 2004, USA: the Golden Remi Award*

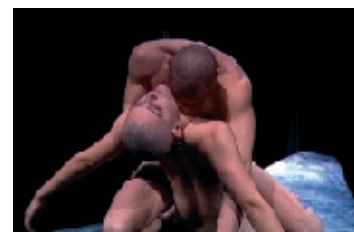
Ruševine | *Ruins*

režija Janez Burger | *directed by Janez Burger*

- 7. festival slovenskega filma, Ljubljana, 2004: nagrada za najboljši celovečerec, nagrada za najboljšo režijo, nagrada za najboljšo fotografijo, nagrada za najboljšo glasbo, nagrada za najboljšo žensko vlogo – Natjaša Matjašec, nagrada za najboljšo moško vlogo – Darko Rundek, nagrada za najboljšo žensko stransko vlogo – Nataša Burger, nagrada za najboljšo moško stransko vlogo – Matjaž Tribušon | *the 7th Festival of Slovenian Film, Ljubljana, 2004: the Award for Best Feature Film, the Award for Best Director, the Award for Best Photography, the Award for Best Film Score, the Award for Best Female Leading Role for Natjaša Matjašec, the Award for Best Male Leading Role for Darko Rundek, the Award for Best Female Supporting Role for Nataša Burger, the Award for Best Male Supporting Role for Matjaž Tribušon*
- 6. mednarodni filmski festival Lecce, 2005, Italija: posebna nagrada žirije | *the 6th Lecce International Film Festival, 2005, Italy: the Special Jury Award*



Predmestje
Suburbs



Fantom
Phantom



Ruševine
Ruins



Desperado Tonic
Desperado Tonic



Svobodna si. Odloči se.
You're Free. Decide.



Kratka himna domovini
A Short Anthem for My Country



Lesi se vrača
Lassie Returns



Steklarski blues
Glazier Blues

Desperado Tonic | *Desperado Tonic*

režija | *directed by* Boris Petkovič, Varja Močnik, Hanna A. W. Slak, Zoran Živulović

- 7. festival slovenskega filma, Ljubljana, 2004: nagrada za najboljšo scenografijo, nagrada za najboljše oblikovanje zvoka | *the 7th Festival of Slovenian Film, Ljubljana, 2004: the Award for Best Set Design, the Award for Best Sound Design*

Kratki filmi | Short films

Homo Erectus

režija Ema Kugler | *directed by Ema Kugler*

- Mednarodni festival neodvisnega video filma New York, New York, ZDA, 2001: najboljši eksperimentalni film | *the New York International Independent Video Film Festival, New York, USA, 2001: Best Experimental Film*
- Mednarodni filmski festival Worldfest, Houston, ZDA, 2001: Platinum Remi nagrada za najboljši kratki eksperimentalni film | *the Worldfest Houston International Film Festival, USA, 2001: the Platinum Remi Award for Best Short Experimental Film*

F

režija Janja Glogovac | *directed by Janja Glogovac*

- 23. mednarodni filmski festival ženskih režiserk, 2001, Creteil, Francija: najboljša režiserka | *the 23rd International Women Directors Film Festival 2001, Creteil, France: Best Director*

Svobodna si. Odloči se. | *You're Free. Decide.*

režija Miha Mazzini | *directed by Miha Mazzini*

- Filmski festival Highgate, 2001, London, Velika Britanija: najboljši režiser | *the Highgate Film Festival, 2001, London, Great Britain: Best Director*

Kratka himna domovini | *A Short Anthem for My Country*

režija Boris Palčič | *directed by Boris Palčič*

- Mednarodni festival filma in videa, Tebessa, Alžirija, 2001: nagrada za najboljši kratki film, | *the International Film and Video Festival, Tebessa, Algeria, 2001: the Award for Best Short Film*

Lesi se vrača | *Lassie Returns*

režija Jan Zakonjšek | *directed by Jan Zakonjšek*

- Mednarodni festival mediteranske kinematografije, 2001, Tetouan, Maroko: nagrada za najboljši film | *the International Festival of Mediterranean Film, 2001, Tetouan, Morocco: the Award for Best Film*

Steklarski blues | *Glazier Blues*

režija Harry Rag | *directed by Harry Rag*

- Mednarodni filmski festival kratkih filmov, Uppsala, Švedska, 2002: posebna omemba žirije | *the International Short Film Festival, Uppsala, Sweden, 2002: a Special Jury Mention*

- Mednarodni filmski festival, Badalona, Španija, 2002: nagrada venus za najboljši dokumentarni film | *the International Film Festival, Badalona, Spain, 2002: the Venus Award for Best Documentary Film*

(A)torzija | (A)torsion

režija Stefan Arsenijević | *directed by Stefan Arsenijević*

- 6. festival slovenskega filma, 2002, Portorož, Slovenija: nagrada za najboljši kratki film | *the 6th Festival of Slovenian Film, 2002, Portorož, Slovenia: the Award for Best Short Film*
- Mednarodni filmski festival Berlin, 2003, Berlin, Nemčija: zlati medved za najboljši kratki film in nagrada vip prix 2003 (nagrada Evropske filmske akademije) | *the Berlin International Film Festival, 2003, Berlin, Germany: Golden Bear for Best Short Film and the VIP prix 2003 (the European Film Academy Award)*
- Mednarodni filmski festival "InCurt", 2003, Barcelona, Španija: najboljši kratki film | *the "InCurt" International Film Festival, 2003, Barcelona, Spain: the Award for Best Short Film*
- 31. mednarodni filmski festival Huesca, 2003, Huesca, Španija: nagrada za drugi najboljši film "Danzante de Plata" | *the 31st International Film Festival Huesca, 2003, Huesca, Spain: the Award for Second Best Film "Danzante de Plata"*
- 11. medn. filmski festival umetniškega filma, 2003, Trenčianske Teplice, Slovaška: zlati ključ za najboljši kratki film | *the 11th International Art Film Festival, 2003, Trenčianske Teplice, Slovakia: the Golden Key for Best Short Film*
- 52. mednarodni filmski festival Melbourne, 2003, Melbourne, Avstralija: priznanje za promocijo človekovih pravic | *the 52th International Film Festival Melbourne, 2003, Melbourne, Australia: the Acknowledgement for the Promotion of Human Rights*
- Mednarodni festival kratkega filma Odense, 2003, Odense, Danska: posebna omemba festivalske žirije | *the Odense International Short Film Festival, 2003, Odense, Denmark: a Special Mention of the Festival Jury*
- Mednarodni filmski festival "Molodist", 2003, Kiev, Ukrajina: najboljši kratki film | *the "Molodist" International Film Festival, 2003, Kiev, Ukraine: the Award for Best Short Film*
- Mednarodni festival kratkega filma Brest, 2003, Paris, Francija: najboljši kratki film | *the Brest International Short Film Festival, 2003, Paris, France: the Award for Best Short Film*
- Mednarodni filmski festival dokumentarnega in kratkega filma Bilbao, 2003, Bilbao, Španija: najboljši kratki film "Mikeldi de oro ficcion" | *the Bilbao International Documentary and Short Film Festival, 2003, Spain: the Award for Best Short Film "Mikeldi de oro ficcion"*
- Mednarodni Teheranski filmski festival kratkih filmov, 2004, Teheran, Iran: nagrada za najboljši igrani kratki film | *the Teheran International Short Film Festival, 2004, Teheran, Iran: the Award for Best Short Fiction Film*
- 9. mednarodni festival kratkih filmov, 2005, Saint Benoit – Reunion Island: glavna nagrada žirije | *the 9th International Short Film Festival 2005, Saint Benoit – Reunion Island: the Main Jury Award*



(A)torzija
(A)torsion





Srce je kos mesa
Heart is a Piece of Meat



Amigo



Peterka: leto odločitve
Peterka: The Year of Decision



Prezrto poglavje slovenske
kinematografije: Rudi Omota
*The Overlooked Chapter of
Slovenian Cinematography:*
Rudi Omota

Srce je kos mesa | *Heart is a Piece of Meat*

režija Jan Cvitkovič | *directed by Jan Cvitkovič*

- Filmski festival Cottbus, 2004, Cottbus, Nemčija: posebna omemba žirije | *The Cottbus Film Festival, 2004, Germany: a Special Jury Mention*
- Mednarodni filmski festival Gijon, 2005, Gijon, Španija: najboljši kratki film | *the Gijon International Film Festival, 2005, Spain: the Award for Best Short Film*
- Festival kratkega filma Benicassim, Španija, 2005: nagrada za najboljšega igralca – Primož Petkovšek | *Festival of Short Film Benicassim, Spain, 2005: Primož Petkovšek – the Award for Best Actor*

Dokumentarni filmi | Documentary films

Amigo

režija Dimitar Anakiev in Simon Obleščak | *directed by Dimitar Anakiev and Simon Obleščak*

- 6. festival slovenskega filma, 2003, Celje, Slovenija: nagrada za najboljši dokumentarni film | *the 6th Festival of Slovenian Film, 2003, Celje, Slovenia: the Award for Best Documentary Film*
- Mednarodni filmski festival Zlati vitez, 2003, Kalguja (Moskva), Rusija: nagrada za visok umetniški dosežek | *the Golden Knight International Film Festival, 2003, Moscow, Russia: the Award for Extraordinary Artistic Achievements*

Peterka: leto odločitve | *Peterka: The Year of Decision*

režija Vlado Škafar | *directed by Vlado Škafar*

- 22. mednarodni festival športnih filmov in televizijskih oddaj, 2004 Milano, Italija: častna omemba | *the 22nd International Sports Film and Television Shows Festival, 2004, Milano, Italy: an Honorary Mention*

Prezrto poglavje slovenske kinematografije: Rudi Omota | *The Overlooked Chapter of Slovenian Cinematography: Rudi Omota*

režija Dražen Štader | *directed by Dražen Štader*

- 6. festival slovenskega filma, Ljubljana, 2005: posebna nagrada žirije | *the 6th Festival of Slovenian Film, Ljubljana, 2005: the Special Jury Award*

Promocija slovenskega filma

Filmski sklad je v obdobju med januarjem in decembrom 2005 sodeloval pri promociji slovenskega v tujini, pri čemer je zgovoren podatek, da so se slovenski filmi uvrstili na šestdeset filmskih festivalov po vsem svetu. Poleg sodelovanja pri festivalskem prikazovanju se je Filmski sklad udeležil dveh največjih filmskih sejmov, na berlinskem in na cannskem filmskem festivalu. Udeležba Filmskega sklada s sočasno promocijo filmov iz tekoče produkcije je pomembna, saj se je Slovenija s filmski uspehi zadnjih let potrdila kot ena izmed najzanimivejših in prodornih filmskih držav.

Poleg udeležbe na filmskih sejmih je Filmski sklad tudi član evropskega promocijskega sklada European Film Promotion. V okviru tega redno sodeluje pri projektih, kot sta *Producers on the move* in *Shooting Star* na berlinskem festivalu, kjer se predstavljajo mladi evropski igralski talenti, v letu 2005 se je na predlog Filmskega sklada festivala udeležila Aleksandra Balmazović. V Cannesu se je projekta *Producers on the move* udeležila producentka Ida Weiss, direktorica producentske hiše Bela film, s projektom *Instalacija ljubezni*.

The Slovenian Film Promotion

During this period the Film Fund cooperated in the promotion of the Slovenian films abroad and they qualified to sixty film festivals all over the world. Beside the cooperation at the festival demonstrations the Film Fund attended the two biggest film fairs at the Berlin Film Festival and the Cannes Film Festival. The participation of the Film Fund and the simultaneous promotion of the current production is important, as Slovenia proved itself as one of the most interesting and lively film countries.

In addition to the participation at the film fairs, the Film Fund is also a member of the European Film Promotion Fund. In this context the Film Fund regularly works on the projects like *Producers on the Move* and *Shooting Stars* at the Berlin Film Festival, where the young European talents present themselves; in 2005 Aleksandra Balmazović participated there at the suggestion of the Film Fund. The producer Ida Weiss, the director of the Bela Film production company, participated in the project *Producers on the Move* in Cannes with the project *Installation of Love*.

FestivalTheFestival





Jože Pogačnik



Festival slovenskega filma

Ena izmed nalog Filmskega sklada je organizacija in financiranje vsakoletnega pregleda slovenskega filmskega ustvarjanja. Po letih iskanja pravega mesta in pravega termina se je festival slovenskega filma vrnil v Portorož, kjer je tudi začel – kot maraton.

Osmi festival slovenskega filma

8 festival slovenskega filma je bil od 1. 12. 2005 do 4. 12. 2005 v Piranu in Portorožu. Projekcije filmov in spremljevalni dogodki so potekali v portoroškem kulturnem centru Avditorij in v piranskem gledališču Tartini.

Lokacija in čas 8. festivala slovenskega filma sta bila določena v dogovoru z lokalnimi oblastmi ter v skladu z možnostmi za realno in čim boljše izvedbo.

S predhodnim soglasjem nadzornega sveta Filmskega sklada je bil za direktorja festivala imenovan g. Jože Dolmark. Na podlagi sprememb Pravilnika o festivalu slovenskega filma je direktor festivala prevzel tudi selekcijo festivalskega programa, število nagrad se je zmanjšalo po vzoru standardnih in uveljavljenih nagrad na drugih festivalih, uvedena je bila tudi funkcija tehničnega direktorja, zato da bi festival in festivalske projekcije potekale strokovno in kakovostno.

Selekcija festivala je bila razmeroma široko zastavljena, v uradni tekmovalni program je bilo uvrščenih 20 celovečernih, srednjemetražnih in kratkometražnih filmov, v spremljevalni program pa 25 filmov različnih zvrsti in dolžin. Tekmovalni program je bil predvajan na dopoldanskih novinarskih projekcijah in večernih uradnih projekcijah. Namen tega novega izhodišča je bil zagotoviti tako ustrezno medijsko podporo festivala kot udeležbo lokalnega občinstva. Druga nova programska pridobitev festivala je bila retrospektiva, ki je nadomestila običajno razstavo fotografij dobitnika nagrade Metoda Badjura. V gledališču Tartini je bila organizirana retrospektiva filmov Jožeta Pogačnika, dobitnika nagrade za življenjsko delo za leto 2005 Metod Badjura, z naslovom *Slovenska šola kratkega filma in filmi Jožeta Pogačnika*. Izbor Pogačnikovih filmov je bil dopolnjen z izborom kratkih in dokumentarnih filmov iz bogate zakladnice slovenskega filma. Retrospektiva in spremljevalni program sta bila na sporedu v Tartinijevem gledališču v Piranu.

Na 8. festivalu slovenskega filma so bili premierno prikazani celovečerni igrani film *Uglaševanje*, srednjemetražni plesni film *Kaj boš počel, ko prideš ven od tu?* in kratki igrani film *Nič novega, nič pretresljivega*; vse tri je sofinanciral Filmski sklad. Poleg teh je doživel celovečerno premiero tudi ljubiteljski film, prikazan na digitalni beti, *Voda v očeh*, ki je z iskrenostjo pri gledalcih dosegel velik uspeh.

Film *Voda v očeh* je prejel nagrado filmskih kritikov, delil si jo je s filmom *Uglaševanje*, ter nagrado za najboljši scenarij in nagrado za najboljši film po izboru občinstva.

Nagrado za najboljši film je prejel film *Odgrobadogroba*, film *Uglaševanje* je prejel nagrado za najboljšo režijo, film *Kaj boš počel, ko prideš ven od tu?* je prejel nagrade za najboljši srednjemetražni film, najboljšo montažo

in najboljšo fotografijo, Peter Musevski je prejel nagrado za najboljšo moško vlogo v filmih *Delo osvobaja* in *Uglaševanje*, Nataša Barbara Gračner in Nataša Burger sta si delili nagrado za najboljšo žensko vlogo, režiser Matjaž Klopčič je prejel nagrado za posebne dosežke v filmu *Ljubljana je ljubljena*, za glasbo v tem filmu je bil nagrajen Urban Koder.

S programskega stališča je 8. festival slovenskega filma v celoti uspel, saj je prikazal vso raznolikost slovenskega filmskega in avdiovizualnega ustvarjanja, ne glede na to, ali je uvrščeni film sofinanciral Filmski sklad ali ne, saj je eno izmed poslanstev Filmskega sklada tudi, da prepozna in omogoči prikazovanje vseh izraznih možnosti sodobnega filma.

Festival of Slovenian Film

One of the tasks of the Film Fund is to organise and finance the annual overview of slovenian film creativity. After many years of searching for the right place and time, the Festival of Slovenian Film was once again organised in Portorož where it was first organised.

8th Festival of Slovenian Film

The 8th Festival of Slovenian Film took place in Piran and Portorož from 1 December to 4 December with the screenings and accompanying events in the cultural centre Auditorium Portorož and at the Tartini theatre in Piran.

The time and the place of the 8th Festival of Slovenian Film were set in agreement with the local authorities and taking into account the possibilities of realistic and best possible implementation in view of the subsequent designation of the Festival Director and the realisation of the confirmed basic content of the festival by the Director of the Film Fund.

Mr. Jože Dolmark was designated as the Director of the Festival with preliminary consent of the Film Fund Supervisory Board. In accordance with the amendments of the Rules on the Festival of Slovenian Film, the Director of the Festival assumed the selection of the festival programme, the number of the awards was reduced according to the model of standard and established awards at other festivals, and the task of the Technical Manager was introduced with the aim of professional and solid execution of the festival and festival projections.

The selection of the festival was relatively extensive – 20 feature, medium-length and short films qualified for the competition programme and 25 films of different genres and lengths were included into the accompanying programme. The screenings in the competition programme were divided into morning press projections and evening official projections, which was a new solution with a view of ensuring the appropriate media support of the festival as well as the attendance of the local audience. The second new programme addition of the festival was a retrospective, which replaced the traditional photo exhibition of the winner of the Metod Badjura Award. In the Tartini Theatre a retrospective of films by Jože Pogačnik, the winner of the 2005 Metod Badjura Award for Life's Work, entitled *The Slovenian School of Short Films and Films of Jože Pogačnik*, was organized, as the selection of Pogačnik's films was complemented with a selection of short and documentary films from the rich treasury of Slovenian films. The retrospective and the accompanying programme took place in the Tartini Theatre in Piran.



Nataša Barbara Gračner



Nataša Burger



Matjaž Klopčič

The premieres of the feature film *Tuning*, the medium-length dance film *What Are You Going To Do When You Get Out Of Here?* and the short fiction film *Nothing New, Nothing Excessive* took place at the 8th Festival of Slovenian Film; all three films had been co-financed by the Film Fund. Apart from these an amateur film in the digital beta format *Water in the Eyes* was also shown for the first time and was very successful with the audience for its sincerity.

The film *Water in the Eyes* received the Film Critics' Award and shared it with the film *Tuning*; it also received the Award for Best Script and the Award for Best Film According to the Audience.

The Award for Best Film went to the film *Gravehopping*; the Award for Best Direction to the film *Tuning*; the Award for Best Short Film, the Award for Best Editing and the Award for Best Photography went to the film *What Are You Going To Do When You Get Out Of Here?*; the Award for Best Actor went to Peter Musevski for his roles in the films *Labour Equals Freedom* and *Tuning*; the Award for Best Actress went to Nataša Barbara Gračner and Nataša Burger; the Award for Special Achievements went to the director Matjaž Klopčič for his film *Ljubljana the Beloved* and Urban Koder received the Award for Music in this film.

From the programme point of view the 8th Festival of Slovenian Film was fully successful as it presented the entire diversity of the Slovenian film and audio-visual creation irrespective of whether the films were co-financed by the Film Fund or not, because one of the missions of the Film Fund is to recognize and enable the presentation of all expressive possibilities of the contemporary film.

Festival slovenskega filma 2001–2005

Festival of Slovenian Film 2001–2005

2001:

- 4. festival slovenskega filma | 4th Festival of Slovenian Film, Portorož

2002:

- 5. festival slovenskega filma | 5th Festival of Slovenian Film, Portorož

2003:

- 6. festival slovenskega filma | 6th Festival of Slovenian Film, Celje

2004:

- 7. festival slovenskega filma | 7th Festival of Slovenian Film, Ljubljana

2005:

- 8. festival slovenskega filma | 8th Festival of Slovenian Film, Portorož

Vsako leto je prikazana tekoča domača produkcija:

- filmi nacionalne produkcije
- TV produkcija
- selekcija kratkih, dokumentarnih, študentskih ter video filmov
- podelitev nagrad
- retrospektiva dobitnika nagrade Metoda Badjura za življenjsko delo

Every year the current national production is shown:

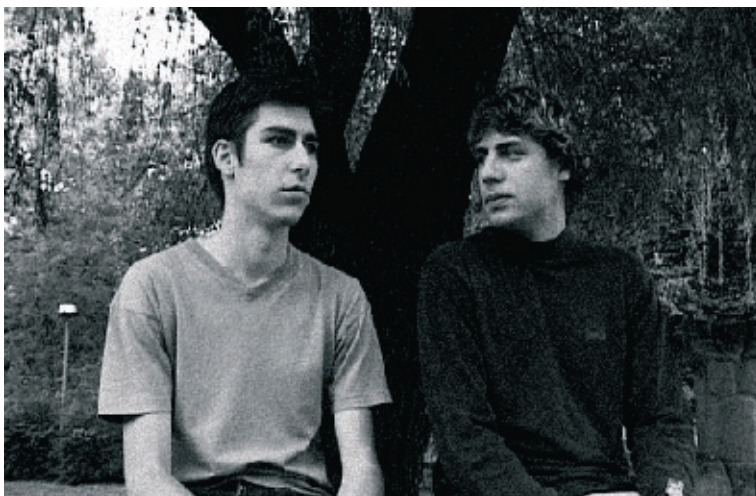
- *the films from the national production*
- *TV production*
- *a selection of short*
- *documentary, student and video films*
- *the awards ceremony*
- *a retrospective of the winner Metod Badjura Award for Life's work*



- ▶ Kaj boš počel,
ko prideš ven od tu?
*What Are You Going To Do
When You Get Out Of Here?*



- ▶ Odgrobadogroba
Gravehopping



- ▶ Voda v očeh
Water in the Eyes



- ▶ Uглаševanje
Tuning

100 let filma

100YearsOfFilm



Najboljši film po izboru kritikov: Ples v dežju | *The best film according to the critics: Dance in the Rain*

100 let slovenskega filma



Ples v dežju
Dance in the Rain



Splav meduze
The Raft of Medusa



Kruh in mleko
Bread And Milk

Začetek praznovanja ob stoletnici slovenskega filma je bil 18. februar 2005, ko se je v Kinodvoru zavrtel dokumentarni film *Prezrto poglavje slovenske kinematografije: Rudi Omota* (2004) režiserja Dražena Štaderja.

Ob sto letih slovenskega filma in praznovanju nastanka naših prvih gibljivih slik, ki jih je posnel pionir Karol Grossmann v Ljutomeru, so filmski kritiki različnih generacij izbrali *Ples v dežju* (1961) Boštjana Hladnika za najboljši film.

Najboljši slovenski filmi po izboru kritikov različnih generacij:

- Ples v dežju (Boštjan Hladnik)
- Na papirnatih avionih (Matjaž Klopčič)
- Splav meduze (Karpo Godina)
- Tistega lepega dne (France Štiglic)
- Kruh in mleko (Jan Cvitkovič)
- Vesna (František Čap)
- Nasvidenje v naslednji vojni (Živojin Pavlovič)
- Rdeče klasje (Živojin Pavlovič)
- Cvetje v jeseni (Matjaž Klopčič)
- Rdeči boogie (Karpo Godina)

V okviru programa ob 100-letnici slovenskega filma je Filmski sklad načrtoval digitalno izdajo izbranih naslovov desetih najboljših slovenskih filmov po izboru slovenskih kritikov. Leta 2005 je bil restavriran in na DVD-ju izdan film *Ples v dežju* režiserja Boštjana Hladnika, pred koncem leta pa je bil za izdajo na DVD-ju pripravljen film *Splav meduze*, za katerega je Televizija Slovenija v okviru skupnega poslovno-programskega sodelovanja ob 100-letnici filma prispevala še ponovno tehnično obdelavo.

Potujoči kino je v poletnih mesecih s projekcijami filmov *Rdeči boogie*, *Ples v dežju*, *Cvetje v jeseni*, *Na svoji zemlji*, *Tistega lepega dne*, *Kruh in mleko*, *Vesna*, *Peta zaseda* gostoval na različnih koncih Slovenije in popestril večere številnih mest in krajev.

10 let Filmskega sklada

V letu 2005 se je praznovanje stoletnice slovenskega filma povežalo z deseto obletnico obstoja Filmskega sklada. Ob tej priložnosti je Filmski sklad pripravil DVD izdaje filmov *Ekspres, ekspres* režiserja Igorja Šterka, *Varuh meje* režiserke Maje Weiss, *Šelestenje* režiserja Janeza Lapajnetja in *Zadnja večerja* režiserja Vojka Anzeljca.

100 Years of Slovenian Film

The festivities at the occasion of one hundred years of Slovenian film began on 18 February 2005, when the documentary film *The Overlooked Chapter of Slovenian Cinematography: Rudi Omota (2004)* by the director Dražen Štader was shown in the Kinodvor cinema.

At the occasion of the Hundredth Anniversary of Slovenian film and the celebration of the creation of our first moving pictures, filmed by the pioneer Karol Grossman in Ljubomer, the film critics of various generations chose *Dance in the Rain (1961)* by Boštjan Hladnik for the best Slovenian film.

The best Slovenian films according to the critics of different generations:

- *Dance in the Rain (Boštjan Hladnik)*
- *On Wings of Paper (Matjaž Klopčič)*
- *The Raft of Medusa (Karpo Godina)*
- *That Beautiful Day (France Štiglic)*
- *Bread And Milk (Jan Cvitkovič)*
- *Vesna (František Čap)*
- *Farewell until the Next War (Živojin Pavlovič)*
- *Red Wheat (Živojin Pavlovič)*
- *Blossoms in Autumn (Matjaž Klopčič)*
- *Red Boogie (Karpo Godina)*

In the context of the programme of the 100th Anniversary of Slovenian film, the Film Fund planned a digital release of some of the ten best Slovenian films according to the Slovenian critics, namely *Dance in the Rain*. In 2005 *Dance in the Rain* directed by Boštjan Hladnik was restored and released on DVD. Within the joint business-programme cooperation for the 100th Anniversary of Film the Television Slovenia also financed the restoration of films *The Raft of Medusa*.

During the summer months, the following films were screened in The Traveling Cinema in different Slovenian towns: *Red Boogie*, *Dance in the Rain*, *Blossoms in Autumn*, *On Our Own Land*, *That Beautiful Day*, *Bread and Milk*, *Vesna*, and *The Fifth Ambush*.

The Tenth Anniversary of the Film Fund

In 2005 the 100th Anniversary of Slovenian Film coincided with the 10th Anniversary of The Slovenian Film Fund. On this occasion, The Film Fund prepared the DVD releases of the films *Express Express* by Igor Šterk, *Guardian of the Frontier* by Maja Weiss, *Rustling Landscapes* by Janez Lapajne and *The Last Supper* by Vojko Anželc, were released on DVD.



Vesna



Nasvidenje v naslednji vojni
Farewell until the Next War



Rdeči boogie
Red Boogie

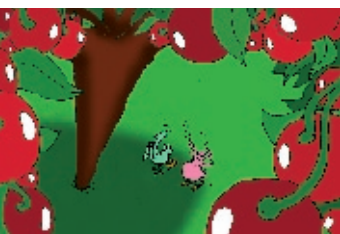
Retrospektive&akcije

Retrospectives&Activities





Bizgeci: Na jug
The Beezes: Going South



Bizgeci: Češnje
The Beezes: Cherries

Retrospektive slovenskega filma

Leta 2005 je Filmski sklad soorganiziral dve retrospektivi, septembra v Londonu, novembra pa je sledila retrospektiva v Edinburghu. V okviru londonske retrospektive je bilo po izboru selektorja predstavljenih šest novejših celovečernih in pet kratkih filmov (celovečerni filmi *Rezervni deli*, *Kruh in mleko*, *Varuh meje*, *Kajmak in marmelada*, *Pod njenim oknom* in *Sladke sanje* ter kratki filmi *Hop, Skip & Jump*, *Sirota s čudežnim glasom*, *(A)torzija*, *Bizgeci* in *Srce je kos mesa*). V okviru retrospektive v Edinburghu so v počastitev 100-letnice slovenskega filma poleg izbora novejših filmov prikazali še film Boštjana Hladnika *Ples v dežju*.

Slovenian film retrospectives

In 2005 the Film Fund co-organized two retrospectives in London followed in November by a retrospective in Edinburgh. For the London retrospective the selector chose 6 recent feature films and 5 short films (the feature films *Spare Parts*, *Bread and Milk*, *Guardian of the Frontier*, *Cheese and Jam*, *Beneath Her Window* and *Sweet Dreams*; and short films *Hop, Skip & Jump*, *The Orphan With The Magical Voice*, *(A)torsion*, *The Beezes* and *Heart is a Piece of Meat*). At the retrospective in Edinburgh, Boštjan Hladnik's film *Dance in the Rain* was also shown in addition to the selection of recent films, to honour the 100th anniversary of Slovenian film.

Retrospektive slovenskega filma v tujini 2001–2005 *Slovenian film retrospectives abroad 2001–2005*

2001:

- Berlin – Kino Babylon
- Frankfurt – Filmmuseum
- München – Kino Arri, Neues Arena Filmtheater
- Ottava – Canadian Film Institute/Institut canadien du film
- Vancouver – Pacific Cinematheque
- Praga | *Praha* – FAMU

2002:

- Budimpešta | *Budapest* – Budapest Film
- Madrid – Circulo de Bellas artes
- Dunaj | *Vienna* – Imperial Kino

2003:

- Graz – Diagonale Festival
- Barcelona – Filmoteca de Catalunya
- New York – Brooklyn Academy of Music
- Rim | *Roma* – Carte di Cinema

2005:

- Berlin – Kino Arsenal
- London – Institut of Contemporary Art
- Edinburg

Posebni projekti v sodelovanju s Filmskih skladom in akcije drugih organizatorjev



Mojstrska delavnica Mika Figgisa
The masterclass with Mike Figgis

Filmski sklad je edina ustanova, ki sofinancira prireditve (festivali, delavnice itd.) in izobraževanja s področja filmske umetnosti in avdiovizualne dejavnosti. V letu 2005 je Filmski sklad podprl v višini 5 mio SIT naslednje projekte:

1. Kino otok – filmski festival/Isola – cinema festival
Organizator: Zavod Otok
2. Večeri DSFU v Kinodvoru
Organizator: Društvo slovenskih filmskih ustvarjalcev
3. Mednarodni festival animiranega filma Animateka 2005
Organizator: Slovenska kinoteka
4. Štipendija Eicar, Boris Petkovič
5. Dokumentarci v Mariboru – Dokma 2005
Organizator: Pekarna Magdalenske mreže
6. Le club des producteurs européens
Članstvo v klubu evropskih producentov: Casablanca d.o.o.
7. 3. politični nekorektni festival
Organizator: PIFF, Društvo za preoblikovanje komunikacij
8. Izdaja DVD “Zradirani”
Izdajatelj: Zavod Boter
9. Oskar za najboljši celovečerni film v tujem jeziku 2005
Organizator: Društvo slovenskih filmskih ustvarjalcev

2003

- Filmski sklad je finančno podprl Mednarodno scenaristično delavnico v organizaciji Moonstone International; delavnica je potekala med 5. in 11. majem na Bledu.

2004

- Sodelovanje Damjana Kozoleta v v omnibusu *Vizija Evrope*
Režiser Damjan Kozole je s petminutnim filmov *Evropa (Vizije Evrope, Slovenija)* sodeloval v mednarodnem projektu – omnibusu *Vizija Evrope*.
- Mojstrska delavnica Mika Figgisa
V enotedenski delavnici, ki je potekala v studiih Vibe v Ljubljani, je Mike Figgis popeljal ekipo skozi celoten postopek izdelave filma, s ciljem izdelati 90-minutni film oz. celovečerni film. To je bilo prvo sodelovanje Evropske filmske akademije in Filmskega sklada. Film je bil premierno prikazan v Kinodvoru in kasneje tudi na berlinskem filmskem festivalu.



Quick View



Angoraangora



Sretan put nedime
Bon Voyage, Nedim

Special projects in co-operation with the Slovenian Film Fund and the activities of other organisers

The Film Fund is the only institution on which co-finances various events (festivals, workshops etc.) and education and training in the field of film arts and audio-visual activities. In 2005 the Film Fund supported the following projects in the amount of SIT 5 million:

1. *The Isola – Cinema Festival, the Kino otok Film Festival*
Organiser: Zavod Otok
2. *DSFU Evenings in Kinodvor*
Organiser: The Association of Slovenian Filmmakers (DSFU)
3. *International Animated Film Festival Animateka 2005*
Organiser: the Slovenian Cinematheque
4. *Eicar scholarship, Boris Petkovič*
5. *Documentaries in Maribor – Dokma 2005*
Organiser: Pekarna Magdalenske mreže
6. *Le club des producteurs européens*
Membership in the European Producers' Club: Casablanca d.o.o.
7. *3rd Politically Incorrect Festival*
Organiser: PIFF, the Society for the Transformation of Communications
8. *The DVD release of "Rubbed Out"*
Publisher: Zavod Boter
9. *The Academy Award for Best Foreign Language film 2005*
Organiser: The Association of Slovenian Filmmakers (DSFU)

All selected projects or programmes were implemented and co-financed within the contractual period.

2003

- *The Slovenian Film Fund – a Public Fund has financially supported the international screenwriting workshop, organised by Moonstone International; the workshop took place between 5 and 11 May in Bled.*

2004

- *The Participation of Damjan Kozole in the omnibus Vision of Europe*
With a five-minute film Europe (Vision of Europe, Slovenia), the director Damjan Kozole participated in an international project – the omnibus Vision of Europe.
- *The masterclass with Mike Figgis*
In the week-long workshop, which took place in the studios of Viba in Ljubljana, Mike Figgis took a team through the whole process of making a film, with the intention of making a 90-minute feature film. This was the first cooperation of the European Film Academy and the Slovenian Film Fund. The film had its premiere in the Kinodvor cinema and was later also shown at the Berlin Film Festival.

AGRFT

Leta 2005 je bilo v skladu s finančnim in poslovnim načrtom za sofinanciranje produkcije Akademiji za gledališče, film, radio in televizijo dodeljenih 16.000.000,00 SIT. S prejetimi sredstvi je AGRFT pripravila produkcijo šestih kratkih študijskih filmov.

Študijski filmi študentov filmske in televizijske režije pri predmetu filmska režija III. in IV., in sicer *Quick view* (režiser Matjaž Ivanišin), *Angoraangora* (Darko Sinko), *Sretan put nedime* (Marko Šantič), *Ko naju več ne bo* (Florijan Skubic), *Pes, ki je umrl ob pravem času* (Alenka Kraigher) in *Moji materi – a mia madre* (Gregor Božič), so bili posneti na 16 mm trak. S tehničnimi storitvami sta sodelovala še Viba in TV Slovenija. Produktivna vrednost posameznega filma je bila v povprečju 2.000.000,00 SIT z izjemo dražjega projekta *Moji materi – a mia madre*.

V letu 2005 je bil Filmski sklad glede na razrez finančnih sredstev in storitev za produkcijo filmov AGRFT udeležen s 15 % sredstev. Skupna vrednost vseh pridobljenih sredstev, potrebnih za izvedbo študijske produkcije AGRFT, je znašala 104.176.563,53 SIT.

Izbor filmov AGRFT je bil predvajan na 8. festivalu slovenskega filma.

Academy for Theatre, Radio, Film and Television

In accordance with the financial and business plan, SIT 16.000.000,00 were allocated to the Academy for Theatre, Radio, Film and Television in 2005. With these funds the Academy produced six short study films.

The study films of the students of film and television direction (subject Film Direction III. and IV.), entitled Quick View (directed by Matjaž Ivanišin), Angoraangora (Darko Sinko), Bon Voyage, Nedim (Marko Šantič), When We're Gone (Florijan Skubic), The Dog who Died a Timely Death (Alenka Kraigher) and A mia madre (Gregor Božič), were filmed to 16mm, while Viba and TV Slovenia provided the technical services. The average production value of individual films was SIT 2.000.000,00 (with the exception of A mia madre, a more expensive project).

In 2005 the Film Fund had, in regard to the breakdown of the financial resources and services in the field of production, a 15 % share. The total value of all the acquired resources needed for the realisation of the study production of the Academy for Theatre, Radio, Film and Television amounted to SIT 104.176.563,53.

A selection of films, made by the Academy of Theatre, Radio, Film and Television, was shown at the 8th Festival of Slovenian Film.

Media Plus

Delo programa Media Plus v Republiki Sloveniji opravlja Media Desk za programa Media Plus in Media Training. Od leta 2004 do konca leta 2005 je bila dejavnost Media Deska zaupane Filmskemu skladu. Vloga Media Deska je informiranje in povezovanje slovenskih profesionalnih delavcev z mednarodnim dogajanjem in možnost pridobivanja evropskih sredstev.



Ko naju več ne bo
When We're Gone



Pes, ki je umrl ob pravem času
The Dog who Died a Timely Death



Moji materi – a mia madre
A mia madre

Leta 2005 se je delež evropskih sredstev, ki so jih producenti in distributerji pridobili na razpisih programov *Media Plus*, bistveno povečal, saj znaša skupna višina vseh pridobljenih sredstev 372.188,00 EUR.

Za razvoj projektov – razvoj samostojnih projektov – so producenti *Qollective* (projekt *Wai*), *A-Atalanta* (projekt *Polnjene bučke z Leninovimi možgani*), *Forum* (projekt *Total*), *Arsmedia* (projekt *Žiga Herberstein*) in *Petra Pan Film Production* (projekt *Babice revolucije*) pridobili 165.000,00 EUR. Prvim štirim producentom je Filmski sklad na podlagi javnega poziva dodelil tudi razmeroma visoka sredstva za sofinanciranje paritetnih sredstev.

Za razvoj projektov – *Media* novi ustvarjalci – sta producenta *Bela film* (projekt *Instalacija ljubezni*) in *Gustav film* (projekt *Tea*) pridobila 60.000,00 EUR.

Za distribucijo – selektivna podpora – so distributerji *Cankarjev dom*, *Cinemanía Group*, *Fivia* in *Otok* pridobili 49.000,00 EUR, višina avtomatske podpore, ki so jo prejeli slovenski distributerji *A. G. Market*, *Cinemanía* in *Fivia*, je 63.887,00 EUR. V programu distribucija – DVD in video – je distributer *Cinemanía* prejel 4.301,00 EUR podpore.

Med slovenskimi festivali je podpora programa – promocije/festivali – prejel *Cankarjev dom* za *Ljubljanski mednarodni filmski festival*.

Media Plus

Media Desk is in charge of the tasks for Media Plus and Media Training programmes in the Republic of Slovenia. From 2004 to the end of 2005 the activities of Media Desk were entrusted to the Film Fund. The function of Media Desk is to inform and link Slovenian professionals to the international events and possibilities of acquiring European funds.

In 2005 the share of European funds, received from the Media Plus programme calls for tenders by the producers and distributors, grew substantially, as the total of all acquired funds is EUR 372.188,00.

*The producers *Qollective* (project *Wai*), *A-Atalanta* (project *Stuffed Zucchini with Lenin's Brain*), *Forum* (project *Total*), *Arsmedia* (project *Žiga Herberstein*) and *Petra Pan Film Production* (project *Grandmothers of the Revolution*) received EUR 165.000,00 for the project development – development of independent projects. The first four producers also received relatively large amounts for the co-financing of the parity resources from the Film Fund based on the invitation to tender that was carried out.*

*The producers *Bela Film* (project *Installation of Love*) and *Gustav Film* (project *Tea*) received EUR 60.000,00 for the project development – *Media new talent*.*

*The distributors *Cankarjev dom*, *Cinemanía Group*, *Fivia* and *Otok* received EUR 49.000,00 for the distribution – selective support; the amount of the automatic support received by the Slovenian distributors *A. G. Market*, *Cinemanía* and *Fivia* is EUR 63.887,00. The distributor *Cinemanía* received EUR 4.301,00 from the “distribution – DVD and video” programme.*

**Cankarjev dom* was the Slovenian festival that received support of the “promotions/festivals” programme for the *Ljubljana International Film Festival*.*

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– javni sklad

The Slovenian Film Fund

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